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Modern Business

CANADIAN EDITION

A SERIES OF EIGHTEEN TEXTS, ESPECIALLY PREPARED FOR THE ALEXANDER HAMILTON INSTITUTE COURSE IN ACCOUNTS, FINANCE AND MANAGEMENT

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Modern Business
Canadian Edition
Volume IV

ALEXANDER HAMILTON INSTITUTE
NEW YORK

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ADVERTISING AND CORRESPONDENCE

PART I: ADVERTISING

CHAPTER I

HISTORY OF ADVERTISING

1. ***Industrial basis of advertising.***—A complete history of advertising would involve a treatment of industrial development. For advertising is a result as well as a cause of that industrial growth which marks our epoch as the commercial age. One effect of the increase in the powers of production was to create the necessity of finding some means for disposing of the product. It is not by chance, therefore, that the industrial development of the nineteenth century shows three distinct phases, each of which grew out of the one preceding.

The century opened with the productive power of the world greatly increased by the use of steam power and the machine. The middle of the century saw nations striving to create facilities for the transportation of these numerous products. The close of the century beheld the widening of the market to such an extent and the growth of the power of consumption to so great a degree that the producer was taxed to the utmost to devise means whereby goods could be made known to those who desired them, and to create desires where none had existed before. Along with the growing consumption of goods during the last fifty years has gone the steady increase of advertising both in bulk and in variety. It is very evident that the art of advertising grew out of an industrial condition which made it necessary to announce to the consumer that products in abundance were for sale. It is also a conspicuous fact that advertising in turn became the means whereby new wants were created and old desires quickened to such a degree that both production and consumption were stimulated and industrial progress was promoted.

2. *Evolution of advertising.*—Let us therefore consider out of what conditions the problems of advertising have grown. The word advertising is simply a term which refers to those methods of gaining publicity whose purpose is to sell goods or services at a profit. In one sense it is strictly a business word, and refers to the various methods by which sellers communicate with the buying public. Therefore, in a state of society where there was little or no exchange of commodities, little or no advertising would be needed. The cobbler, when shoemaking was a typical form of industry limited to a small community, had little need of other advertising than that which resulted from a good reputation among his customers, aided perhaps by a crude sign over his shop door or by the badge of a dress peculiar to his trade. When, however, the cobbler or other artisan began to make goods for a wider market than that embraced in his own native town, it became necessary to find means of letting strangers know of his product. Thus, other methods of obtaining public attention were adopted to meet the exigencies of gaining commercial publicity.

3. *Most primitive form of advertising.*—To be absolutely exact, advertising or the art of gaining publicity in the broadest sense of the word, had its beginning as soon as the earth became so well populated that competition drove the individual member of a community to do the best he could for himself. In the early stages of history the few trades and professions that existed were exercised by itinerant men. These, at first, had no way of proclaiming their wares except by means of verbal utterances. This method survives with the street vendor, peddler, chimney sweep or scissors grinder of to-day, who continues to make his presence known by various noises. The earliest method of gaining publicity was that of the crier who announced his goods, sometimes eloquently, and always loudly.

The Hebrews were perhaps the earliest race, of which we have a record, who employed this method of advertising. Their criers made proclamations in the street and market place. These announcements, however, were chiefly of a religious nature, and we have no evidence that in the most primitive times proclamations concerning secular affairs were made. From the religious crier evolved the next step—that of the announcement of festivals, games and contests by word of mouth, as was the case with the early Greeks. Later the Greek crier also announced sales. It is recorded that the Greeks were so easily offended by bad pronunciation and inharmonious sounds that the public crier was not allowed to make proclamations without the attendance of a musician who might serve as a corrector of a bad tone or an improper pitch. Sad it is that the modern crier in our streets has lost the art!

4. *Mediæval crier.*—The public crier continued to be a common medium of communication from the times

of primitive Greece and Rome down through the Middle Ages, existing after the use of writing and printing became common, and even during the modern era. In England and the Colonies of America, the provincial crier gave notices of objects lost or found, of weddings, christenings and funerals, and also of sales of various kinds. The mediæval tradesman was advertised by the itinerant crier who went from town to town, castle to castle, and house to house, and made announcements of sales by auction, of real property, and of new consignments of goods from abroad. With his horn he attracted attention wherever he went. Sometimes the crier was also a seller and carried his goods either on his back or on a horse or donkey. In France, the wine criers carried with them a quantity of samples so that the prospective buyer might taste. In England men stood at their booths and shops bawling to the passersby: "What d'ye lack, sir? What d'ye lack?" The inn-keeper, too, stood on the threshold of his tavern and announced his bill of fare to any stray wayfarer who chanced to go by. A survival of this method exists among the present day "barkers" who proclaim the sideshow attractions along the "pike" or the cheap sales "down on Hester Street."

The general use of the vocal method of advertising in the early days perhaps suggests the reason for the absence of written methods. People understood the spoken word better than any other kind. Long after the art of printing was invented it was little used for commercial advertising. It would have been as futile to have addressed a printed "ad" to the general public in the sixteenth century as it is to-day to send American catalogues of goods to the Zulus. The number of people who could read and write in those days was indeed scarce and was confined mostly to the upper classes. Even the names of the shop keepers and their occupations were more effective when announced upon the signboard in the form of a rebus than in the language of the printed letter. A bush or the picture of a bush was more effective as a wine sign among the Romans than the gilded lettering of the Anheuser Busch sign would have been.

5. *Second phase in history of advertising.*—The next form of primitive advertising was the use of the "signboard." This existed along with the vocal method. Rolls of paper have been exhumed from the ruins of Thebes, upon which are written descriptions of runaway slaves and offers of rewards for their return. These sheets have lain beneath the earth for fully three thousand years, and their age proves to us that as soon as writing was invented, even in its most primitive form, it was used for the purpose of advertising. The Babylonian Code of Hammurabi and the Ten Commandments of Moses were made public by being written upon tablets of stone placed in conspicuous places. This is our earliest record of the use of the signboard. The early Greeks inscribed on sheets of lead the names of offenders who had found or stolen property. Hereon was invoked the wrath of the deities of the nether world, and the affixing of the sheets to the statues of the deities, the writers thought, was highly effectual in bringing down punishment upon the offenders. In the ruins of Herculaneum and Pompeii were discovered notices painted in black or red upon the walls announcing plays, gladiatorial shows and "warm, sea and fresh water baths." Signs over doors, or on the walls of houses, showed that the property was to be leased or sold. In Rome book-sellers placarded their shops with

the titles of new books that might there be found on sale.

6. *Use of "signs" in mediæval times.*—Signs were made use of freely in the middle ages to attract people to the wares in the various booths and shops. Bills were posted in frequented streets announcing various sales, or the arrival of circus troops, bear baitings, and also enactments of the town councils or proclamations by the mayor. But this form of advertising was not developed any further until the last fifty years of our modern era. For a long period after the dark ages reading and writing seemed to be lost arts. As we have seen, it was much wiser from a business point of view, for a shop keeper to indicate the character of his business by the use of some familiar thing whose name might be suggestive of his trade, than to display the written words.

The ability to read and write [illegible] never been necessarily connected with purchasing ability, and this was especially noticeable in the days when learning was monopolized by the clergy. Thus, it happened that not until the power of the press became synonymous with general education could the art of printing become the controlling power in the world of business advertising that it is to-day. For two hundred years after Caxton printed the first poster in England, in 1480—announcing a set of rules concerning Easter for the guidance of the priests of Salisbury—handwriting continued to be the chief manner of advertising. Signboards and placards were thus adorned until printing became more widely used.

7. *Use of signs to-day.* From the crude lettering on tablets of stone and rolls of papyrus have been evolved the marvelous show-cards, "hangers," posters,

bill-boards, and electric signs of to-day. We might even include the ingenious window displays of the great American department stores and the unique advertisements of "Heinz's 57 Varieties."

8. *Early newspaper advertisements.*—From 1524 until a few hundred years later pamphlets were printed in Europe at irregular intervals. The first one was produced in Germany, but France was the first nation to publish a newspaper advertisement of a commercial nature, and this appeared in the *Journal Petites Effiches.*

In the British Museum is preserved a German newsbook of 1591 which contains a notice advertising a certain book. The book described an unknown plant which had been discovered in a certain town. It was believed that such a discovery was a warning of divine wrath to wicked mortals in general, and the advertisement refers to this idea, commending the reading of the book. Other early newspaper advertisements were of books. The first commercial and miscellaneous advertisement was printed in a Dutch newspaper in 1626. In different type from the rest of the paper this gave notice of a sale by auction of such articles as sugar, pepper, ivory, etc.

With the introduction into England in 1658 of tea from China, many advertisements appeared in the early newspapers commending the new beverage to the people. Even in those days all new combinations of food and drink were recommended as a cure for many ills, and this was particularly true of tea, and also of coffee which had been introduced a few years earlier. It will be interesting to note the following quotation from a printed handbill published in the seventeenth century and preserved in the British Museum. After a description of the berry and instructions as to its preparation for the delicious beverage, coffee, with advice as to when and how to take it, the handbill goes on:

> The quality of this drink is cold and dry. . . . It much quickens the spirits, and makes the heart lightsome; it is good against sore eyes, and the better if you hold your head over it and take in the steam that way. . . .
>
> It is excellent to prevent and cure the dropsy, gout, and scurvy. It is known by experience to be better than any other drying drinks for people in years, or children that have any running humours upon them, as the king's evil, etc. . . .
>
> It is observed that in Turkey, where this is generally drunk, that they are not troubled with gall-stone, gout, dropsy, or scurvy, and that their skins are exceeding clear and white. It is neither laxative nor restringent.
>
> *Made and sold in St. Michael's Alley, in Cornhill, by Pasqua Rosee, at the sign of his own head.*

From this time on, with the gradually improved methods of printing, the newspaper began to be used more and more for advertising purposes. In 1682 the *City Mercury* of London displayed a list of advertised articles quite as promiscuous as the cross-roads grocery store of to-day. This collection included among other things Scotch coals, feathers, masks, leather, painted sticks, quills, onions, pictures and ox-guts. Despite all its imperfections this paper foreshadowed our modern methods, and to the editor, Mr. John Houghton, belongs the credit of introducing a new era in advertising history. He made it clear, for the first time since the establishment of the first weekly newspaper in England in 1622, that the newspaper had other functions than the mere printing of current news.

9. *Early newspaper advertising in America.*—The first newspaper venture in the Colonies in 1690 was

short-lived. This publication, entitled *Publick Occurrences both Foreign and Domestick,* was succeeded in 1704 by the *Boston News Letter,* a weekly. It was forty years, however, before this paper had a circulatiton of 300 copies. It may be easily surmised that advertisements did not figure largely in the newspaper business of those days. Not until the appearance of *The Independent Gazette* in New York in 1787 did it become evident that newspaper advertising was a valuable means of spreading trade information. The second year of its publication was marked by a list of thirty-four advertisements. Before this, the most common advertisements in the colonies, as well as in England, were announcements of runaway slaves, servants or apprentices, with a full description of their defects or beauties, and the offering of rewards for their return. Sometimes there were notices of a sale of negroes, and in the same advertisement perhaps would appear the announcement that some articles of dress and various goods were also to be disposed of. "Two very likely negro boys," reads one, "and also a quantity of very good Lime-juice to be sold cheap."

Ship arrivals and departures in these early days were frequently advertised. The following is a good illustration of a typical announcement of a recently arrived cargo. It appeared in a *Boston Chronicle* of 1768:

> Just imported in the Ship Thames, Captain Watt, from London, by
>
> **SAMUEL FRANKLIN**
>
> At the Sign of the Crown and Razor, South-End, Boston: Best Razors, Pen-Knives, Scissars, shears, shoe tacks and stampt awl blades, teeth instruments, lancets, white and yellow swords and sword belts; case knives and forks; ink powder and sealing

wax, files and rasps; horse fleams; hones and curling tongs; brass ink pots, horn and ivory combs; white, yellow and steel shoe and knee buckles; gilt, lackered and plated coat and breast buttons, snuff boxes, and a few second-hand hats, etc., all very cheap.

N.B. Razors, pen knives and scissars ground, scabbards made for swords and bayonets, case-knife and fork blades made at said shop.

The chief virtue of these announcements was their straightforwardness and absolute simplicity.

10. *Benjamin Franklin's method of advertising.*—But opportunities such as exist in the field of advertising could not go uncultivated for any length of time in the days of Benjamin Franklin. No one knew better than he how to conduct an advertising campaign, and the following story told by Edgar W. Coleman in his book on "Advertising Development" is one of the best in the history of advertising.

When Franklin decided to publish Poor Richard's Almanac, one of the problems he had to meet was the opposition of an existing almanac published by a certain Titan Leeds. The latter annual was an established and well-known institution and so presented no mean obstacle in the path of a new-comer. Franklin decided that the most sure means of ridding himself of this opposition was to have Leeds die, so he killed him,—not by any brutally murderous method, but by the blandly scientific method of the printed word. It was then, as for long afterward, the custom for almanacs to predict the weather for the year to come. Franklin went further than this and gravely predicted the death of his dear friend Titan Leeds. He stated that Leeds was to die October 17, 1733; but made it appear that Leeds himself—while agreeing as to the month and year—believed the actual date would be October 26.

Of course there had really been no such discussion or agreement and when Franklin's almanac appeared Leeds was furious. He raved and called Franklin so many kinds of a liar that people flocked to buy the new almanac, just to find out what the fuss was about, which, of course, was just what Franklin had hoped for. He was too wise, however, to spoil the thing by permitting himself to be lured into any discussion of the matter, but just shook his head, with a deprecating smile, and let Leeds do all the scolding.

When Leeds brought out his next almanac he called gleeful attention to the fact that the year had gone by and he was still alive, but Franklin was not feazed a particle. He gravely insisted that Leeds would never have used such language as had appeared in the almanac now published under his name and persisted in his contention that the prediction had been fulfilled and Leeds was actually and positively dead!

What was the poor man to do with such an imperturbable adversary? He gave up the losing fight, concluding to find some better use for his time and energy than to serve as an advertising puppet for Franklin's uses; and his almanac soon passed into oblivion.

11. *Effect of industrial revolution on advertising.*—But advertising at the close of the eighteenth century could not have reached the dignity of a business policy. It was nothing more than a conglomeration of spasmodic announcements. Its slow and tedious advance was parallel with the paths of production and consumption for centuries, but when the latter led into the industrial revolution at the end of the eighteenth century there was a new pace set for advertising. Yet it responded only in a slight degree compared with the rapid strides which the technical inventions permitted production to take.

For centuries the consumer had accustomed himself to the slow processes of hand production, and the habit of mind so acquired was not to be overthrown in a moment. The great masses of the people had to be taught to use, as well as to be instructed how to make. Within the space of a few years the new machines were turning out great quantities of staple and very cheap wares. The upper classes, for whose use most of these goods had been made before the industrial revolution, could no longer consume the entire production, and the millions of common people with whom frugality had so long been a necessity could not be brought at once to buy. As Mr. Edwin Balmer truly says in his little book, "The Science of Advertising":

> In a moment the machine could overthrow the industrial traditions of the race—but the economic and the social?
>
> In a moment the industrial revolution put before the millions those thousand things which had never before been in their reach; but it was to require almost an economic and social revolution to make them reach. The very workmen making the products, which now became so cheap that they were available, did not want them. For too many centuries the "people" had been forced and accustomed to consider the refinements and even the simple luxuries of life as for the use only of the few.

12. *Problem of the nineteenth century.*—As the chief question of the eighteenth century had been how to solve the problem of production, so the nineteenth century had its problem of raising the standard of living of "the people," and the consequent increase of consumption. The force which was to accomplish this was the power of advertising; and in this light we must consider advertising as one of the great economic and social factors which has made for our industrial advancement. If we accept the dicta that the progress of individuals and nations is measured by the new needs acquired, advertising should be classed among the chief means by

which human progress has made such strides in the last hundred years.

13. *Advertising more than mere publicity.*—The essential nature of advertising is seen in the industrial development of the last century. If advertising were mere publicity then we could describe its development by reciting the achievements of the printing press; but it is more than that, for publicity ends with the making of an announcement, while true advertising begins at that point. Advertising seeks to convince the prospective purchaser, and while it is dependent upon the printing press as a physical agent in producing results, it gets its true impulse from the economic conditions which have given us greater power to produce than to consume. These conditions are found in the industrial organization which has widened the market and scattered consumers, and in the improved methods of communication that have quickened the pace of distribution and exchange. When the true relation of advertising to industry is comprehended it is not difficult to see the reason for the various methods employed at different times and places.

14. *Adaptation of methods to conditions.*—Thus, at various times, a variety of advertising methods were adopted to meet the pressure of economic forces of consumption and exchange. One of the best methods illustrating the progress of advertising is the use of newspapers and periodicals. These mediums have responded to the demand for abundant and attractive notices, and for quick and timely and widespread distribution. The changed attitude of the newspaper toward advertising is plainly seen by comparing the two following announcements. The first is from *The London Gazette* of 1666, which is credited with being the

first paper to use the word "advertisement" as a heading.

> Being daily prest to the Publication of Books, Medicines and other things not properly the business of a Paper of Intelligence, this is to notifie, once for all, that we will not charge the Gazette with Advertisements, unless they be matters of State.

Contrast the indifference and hostile attitude of this early notice with the following notice which appeared in a prominent paper of the western United States, announcing that,

> The most local advertising—*that* is the real test of a newspaper. Its local advertising is a sure indication of its local influence. . . . During January, 1910, the ——— carried 20 per cent more local display, and during the month of February, 30 per cent more local advertising than any competitor.

Surely advertising has come into its own at last!

15. *Early magazine advertising in the United States.*—The history of the magazine's attitude is much the same, except that it emphasizes more forcibly, if possible, the recentness in which this new force has entered the calculations of business men. *Harper's Magazine* inserted its first advertisement in 1864. The July number of that year contains eleven advertisements, and although the cuts and the arrangement of the matter are crude, nevertheless some of the "ads" disclose a shrewd appreciation of the purpose of its composition.

Some of our modern composers of "reason-why-copy" might study with much profit the old advertisement then displayed of "the universal clothes wringer." Not for a moment is the reader left in doubt of the extra and unusual specialty—"the patent cog-wheel regulator." And it might be questioned if modern terseness and forcefulness have really improved upon the closing paragraph of this advertisement. It states that "A child can wring out a tubful of clothes in a few minutes. It is, in reality, a *clothes saver! a time saver! and a strength saver!* The machine *pays for itself every year* in the saving of garments!" Combine with this a strong testimonial from no less a person than the wife of Henry Ward Beecher, dated in 1861, followed by another from the noted preacher himself dated three years later, stating that he is "authorized by 'the powers that be' to give it the most unqualified praise, and to pronounce it an indispensable part of the machinery of housekeeping." Is not this sufficient proof that the use of the psychology of advertising has not been the exclusive possession of our latter day scholars?

16. *Growth of magazine advertising.*— But *Harper's Magazine,* like *Scribner's,* which started its "guide to buyers" in 1872, did not materially increase its advertising from year to year until within the last twenty years. A comparison of the advertising space of *Harper's Magazine* of a recent year, with the total space given to this feature for a series of years after it had adopted its new policy in 1864, discloses the fact that there is more space used than for the sum total of the twenty-four years from 1864 to 1887 inclusive.

In 1868 the magazines were not considered of much value to the advertiser. There were no figures to show what this value really was, and no solicitor of magazine advertising existed in the United States.

It is said that the E. & T. Fairbanks Company had used the largest advertisement up to the time of the Civil War. It was published in the *New York Tribune* and it cost them $3,000. If this is contrasted with the appropriations for advertising by some of the large department stores of to-day, it will be seen how the attitude has changed in respect to this important factor in distribution. One large department store in Chicago appropriates $500,000 a year for its publicity; and there are several specialized products on the market, such as Uneeda Biscuit, Royal Baking Powder, Grape Nuts, Fairy Soap, Gold Dust, Swift's Hams and Bacon, Cuticura Soap, Sapolio, Armour's Extract of Beef and Ivory Soap, which are advertised in America to the extent of over half a million dollars a year each.

There are about 20,000 general advertisers in the country and about 1,000,000 local advertisers. These spend between them about $200,000,000 a year. A computation made in 1905 based upon an investigation of the advertising and circulating conditions of thirty-nine of the leading monthly magazines shows an aggregate circulation of over 10,000,000 copies a month, capable of putting an advertisement into the hands of 600,000,000 readers; and this, too, at a cost of only $12,000, or at the rate of two thousandths of a cent for each reader. The amount paid by the purchasers of these magazines was $15,000,000, for which they received 25,000 pages of advertisements and 36,000 pages of text.

In computing the amount received by the publishers, it was found that $1[illegible],000,000, or $3,000,000 more than came from sales and subscriptions, was contributed by the advertisers. This fact indicates the rapidity with which advertisements are becoming the all important factor in publishing, so far as the magazines are concerned; but if we accept the opinions of the leading journalists we shall see that advertising is of even more importance in the case of weeklies and dailies. In the former, the receipts from advertising are often four times as much as the receipts from sales and subscriptions, while in the latter, the proportion is even greater.

One large evening paper of New York credits 90 per cent of its total receipts to advertising. How recently this condition of affairs has arisen is shown by the fact that thirty years ago the receipts from subscriptions and sales of all the American periodicals exceeded the advertising receipts by $11,000,000. Ten years later the latter had overtaken those from subscriptions and sales. To-day the advertising exceeds the other receipts by over $35,000,000. Says Mr. Hamilton Holt, editor of *The Independent*:

> No wonder that the man who realizes the significance of all these figures and the trend disclosed by them is coming to look upon the editorial department of the newspaper as merely a necessary means of giving a literary tone to the publication, thus helping business men get their wares before the proper people.—The tremendous power of advertising is the most significant thing about modern journalism. It is advertising that has enabled the press to outdistance its old rivals, the pulpit and the platform, and thus become the chief ally of public opinion. It has also economized business by bringing the producer and consumer into more direct contact, and in many cases has actually abolished the middle man and drummer.

The effect of advertising has not been limited to the pages of the magazines, but is also seen in the changes which the organization of the publishing business is undergoing. In order to obtain economies due to handling advertising on a large scale, the tendency of periodical publishing is away from one magazine published by one house and towards many magazines published by one house. The amalgamation of *Everybody's Magazine* with the Butterick publications is a recent example of this tendency.

17. *Advertising and postal receipts.*—A relationship—which is seldom considered—namely, that between advertising and the national government is growing to be of great importance from the point of view of postal rates and postal deficits. The recent attempt of the government to increase the rate of postage on second class matter has brought out the fact that the cost of carrying the magazines through the mails cannot be considered entirely apart from the effect which the magazines have, through their advertisements, upon the creating of first-class mail business.

As an example of how advertising creates a demand for postage stamps, the case of a large mail order house may be cited. "Our business," says the president, "is derived entirely, either directly or indirectly, from our magazine advertising. During the year 1909 we paid the post office department, for carrying our first, third and fourth class mail matter, the sum of $433,242."

Another example is furnished by the manufacturers of a medium priced shoe which is sold by a number of retail stores throughout the country. The magazines were used to gain a national publicity for the goods and to bring buyers into these stores. Incidentally, the home factory was mentioned as being willing to fill orders by mail. Thus a large correspondence was built up, of which the average annual increase alone during the last three years involved 264,000 first class letters—a minimum postage of $5,280.

Another big postage bill was incurred incidentally by a soap company which used a page advertisement in one magazine one time. This brought more than 30,000 letters. The first class postage on these and the answers to them aggregated more than $900. The charge for carrying that page of advertising through the mails at the second class rate was about $120. This shows what a large percentage of the first class postage sales, out of which the postal department claims to make up the deficits due to carrying periodicals other than daily newspapers is caused by magazine advertising, directly or indirectly.

The different sources of stamp buying created by the magazine publisher may be outlined as follows:

Copy from advertiser to publisher.
Proofs from publisher to advertiser.
Bills from publisher to advertiser.
Remittances from advertiser to publisher.
Answers from readers to advertisers.
Letters from advertisers to readers (sometimes three or four follow-up letters).
Orders from readers to advertisers (in many cases containing postal money orders).
Mailing of goods from advertisers to readers.
Bills from publisher to subscriber.
Remittances from subscriber to publisher (in many cases by postal money order).
Letters soliciting subscriptions.
Premiums to subscribers.
Miscellaneous correspondence, etc.

CHAPTER II

PSYCHOLOGY OF ADVERTISING

18. *Psychology defined.* Mention the term psychology to the average business man and you at once arouse his suspicions of your right to discuss a business proposition. He will be apt to think that your interests pertain more to a sphere lying somewhere between the study of theology and the "black art." Your general appearance might help him to decide to which extreme you were the more closely allied, but, at any rate, the world of business would not be thought a place for your most effective usefulness.

This prejudice against the word is, however, easily explained. Because of its original meaning, which defined it as the science of the soul, and because in the middle ages and later, every abnormal action of the mind was discussed in its name, the science of psychology has been closely associated with all the freak or abstruse "theories," that have puzzled the thoughts of men from the time of Aristotle to that of Bergson. But recent methods of scientific investigation and the widening of the sphere of knowledge have enabled us to assign a very practical meaning to this classic term. It is nothing more or less than a study of the mental processes as we observe them in ourselves and in those about us.

19. *Advertisers as psychologists.*—Thus interpreted, psychology becomes the practical study for the business man and the advertiser, each of whom are diligent stu-

dents, of the effect of one personality with goods for sale, working upon another personality with wants to be satisfied. Specifically, the advertiser wishes to know to what extent the public is willing to respond to his advertising. It would aid him, therefore, to know that the human mind is much more mechanical in its actions than it was once generally supposed to be, and that the way certain things impress the mind can be ascertained with great exactness.

The functions of interest, attention, emotion, reason and suggestion, are all dependent upon well-known laws of the mind. Hence it is important to know how each of these functions may be utilized to the advertiser's advantage or profit. Furthermore, it is known that certain colors, forms and tones have a like effect upon the majority of people. Certain combinations are pleasing while others are not—they may even be repulsive. The advertiser who takes advantage of these mental prejudices increases the power of his advertising. He knows how to approach the buyer by moving along the lines offering the least resistance to the latter's mental prejudices.

It is not necessary that the advertiser become a professional psychologist. He is not primarily concerned with the study of the causes of all the mental phenomena. What he should be interested in consists of the results of the psychologist's investigations and discoveries, which show him what habits of the mind can be relied upon to further his business policies.

20. *Why the need of the study of psychology arose in advertising.*—The necessity of studying mankind in the mass has arisen as a result of the same economic changes that have compelled the business man to study means of producing on a large scale and transporting in

bulk. The manufacturer of a century ago produced a few articles for a small market. He knew his customers. It was easy to sell because he knew his man; advertising was a simple thing. But as the markets for his goods were extended and it became necessary to produce great quantities of goods, he discovered that as a basis for selling his goods he could not rely upon his personal knowledge of each individual customer. He therefore set to work to discover a means of reaching man in the mass. He changed from a student of personal whims to a student of universal prejudices. It was no longer a question of selling to Friend Smith, but how to get at the Smiths in general without knowing any of them. At this point psychology comes to the aid of the business man. By disregarding the individual peculiarities, it shows that there are certain standards to which the business man can conform as readily in advertising as in production. These standards relate to habits and feelings, and are determined by discovering what ways of thinking and acting are common to the mass of mankind.

The problem that confronts the advertiser grows more and more complex as the market extends and the number of advertisements increases. He has, therefore, not only to devise means of reaching large numbers of people, but of appealing to them in such a way that his "ad" will not only be read, but read in preference to multitudes of others. The means by which markets are reached will be treated of later. It is with this latter problem that psychology chiefly deals.

21. *Appeal to the sense of sight.*—Psychology teaches us that our thinking is influenced primarily by the mental images that we have acquired. But since these images must come to the mind through the senses

it is important to know which of the five senses is the most profitable to appeal to, and having decided this, what methods of appeal are the most effective in stamping the image upon the mind. It needs no extended proof to show that modern advertising must depend chiefly upon the sense of sight.

22. *Illustration of an appeal to the sense of sight.*—I have before me a poster advertising the annual automobile show in Madison Square Garden. As my eye wanders over the sheet, I see the details of the picture—the men and women grouped about the automobile exhibits, the decorations, the flying banners. I turn my eyes away from the poster and in my imagination see again the variegated flags and streamers, the smartly dressed crowds and the deep reds and blues of the automobile decorations. This reproduced picture is the image of the original one and is quite similar to it. It is, in fact, a mental facsimile. If I had never been to a show of this kind, nor to a circus, nor to a horse show, nor to similar demonstrations, my mental image might be limited to the story as told in the poster—but I have been to such places, and as again I go over the picture in my mind, I hear the call of the "barkers," the nervous jumble of sounds and noises, and above the roar suddenly break the strains of "Hail to the Chief!" I can feel myself pushing and straining forward in the crowd. I recall myself for a moment and find that I am actually pushing against the table at which I am writing. Again I hear the good-natured raillery that keeps a crowd in a happy frame of mind. Across the broad track comes the parade; horns are tooting, flags are waving, men, women and children in motion and wild animation are shouting vigorously. Again I shut off the mental panorama but my attitude toward the com-

ing show is different—I feel like going. This second mental picture is based upon the first but it is far different in context. It is a new creation made up of a number of images which did not come into my experience through the eye at all, but which at various times in the past have come as images through the sense of touch, (motor imagery), or by way of the ear, producing an auditory image. Such an ensemble of images, reproduced from the poster and produced from my own memory, is the type of mental image common to the mass of mankind.

The majority of men produce their own mental pictures by pouring their own experiences into the image suggested by the advertisement. Orators, artists, actors and writers have always recognized this power, and their success in moving their audiences has depended in large measure upon their ability to suggest just so much of the picture as they wished their audiences to reproduce, and in such form and proportions as to direct the imagination in producing the final and completed mental image in harmony with the desires of the speaker or writer.

23. *Importance of appeal to imagination.*—If the function of the imagination ended here, there would be little practical importance in its discussion from the advertiser's point of view, but such is not the case. The imagination is the instrument of reality. The advertiser should be interested in the display of his goods only so far as they affect men's imagination. The actual goods are never present to the senses for more than a few moments at a time, but in the imagination they may be present for years. The best "reason-why-copy" would have little significance if man's best thinking was contingent upon continual and actual sense stimulation.

The best thinking concerning the advertiser's wares is done after the disappearance of the objects, or the "copy," which displayed them. Furthermore, the very results for which the advertiser spends so much time and money are dependent upon the imagination. Man's everyday activities are controlled by it. He imagines or constructs a possible environment for certain lines of conduct. His first impulse is to follow this mental image.

When I imagined myself in the crowd, pushing and shoving, I discovered that I was in reality pushing against the table. If you doubt this tendency to give motor expression to an imagined line of conduct, try to imagine the pronunciation of the word "pie," and then notice if there is not a muscular contraction of the lips preparatory to its utterance. The advertisement, therefore, that can arouse the imagination has gone a long way toward producing the motor movement that conveys the cash from the customer's pocket to the till of the advertiser. A good advertisement must show itself capable of moving both the judgment and the emotions, but it must do this through the imagination, since both are closely related to the images which are gathered up by the mind. Therefore a knowledge of the methods which are available for the advertising-man in order to produce an "ad" that will stimulate the imagination is of first importance.

24. *Two important points.*—Regarding the imagination then it is important to remember that: 1. The more concretely the advertisement presents the situation to the mind, the surer it is of impressing the judgment with the reality of its existence. 2. The subject matter should appeal to as broad a field of human experience as is in keeping with the purpose of the advertise-

ment, for then the new image will call into activity the store of images already in the mind.

25. *Illustration of these principles.*—These two propositions may be illustrated as they apply in general, and then as they pertain to the field of advertising in particular.

Recently a circular came to my desk. It wishes to enlist my sympathies in a movement for the prevention of cruelty to animals. It has tables which show the number of animals that are killed daily in New York City. It has statements in regard to the effect of this upon the children who must continually observe the suffering of injured horses and other animals. It contains various items and abstract figures and generalities. Compare this now with Robert Burns' poem "To a Mouse."

> Wee, sleekit, cow'rin', tim'rous beastie,
> Oh, what a panic's in thy breastie!
> Thou need na start awa' sae hasty
> Wi' bickering brattle!
> I wud be laith to rin and chase thee,
> Wi' murd'ring pattle!

Here the situation is concrete, and where we cannot see or feel or reason about 80,000 suffering cats, we can easily form the image of one little timorous mouse with its actions and emotions. But the poet does not waste the power of his image after once creating it, for when he completes the image of "mousie" with its ruined home of "wee bit heap o' leaves and stibble," he associates it all with the broad human experiences of disappointment and sorrow.

> But, mousie, thou art no thy lane,
> In proving foresight may be vain:

> The best-laid schemes o' mice and men
> Gang aft a-gley,
> An' lea'e us nought but grief an' pain
> For promised joy.

The poet has now established a bond of sympathy between "mousie" and me. The emotions have been aroused through this act of the imagination. I have created an environment for the mouse within which he is safe, because the man of genius knew how to present the situation and how to relate it to the correct human experiences.

26. *Illustration as applied to advertising.*—How the application of these principles in the field of business becomes a requisite for success might be illustrated by reference to any special business activity, but it is our purpose to show it in reference to advertising.

Mr. Lorin F. Deland, in his book, "Imagination in Business," relates the following incident: A large rug concern suddenly found itself in a critical position financially. An abundance of oriental rugs was at hand but money was needed at once. A sacrifice sale of the smaller rugs was suggested. They were to be sold at a reduction of about 60 per cent, an actual loss of $15 to $20 per rug. This, it was thought, would insure the movement of a thousand rugs at retail within one week. The firm was going to rely upon the price to sell the goods without any further attempt to influence the mind of the customer. But how much mental stimulus is there in the announcement—"A Great Sacrifice Sale of Oriental Rugs! 60 per cent off if sold within the next 60 days!" The necessity of the case demanded that something more be done. Besides, no experienced advertising man would have hoped for a sale of more than 200 rugs as a result of such advertising. It isn't the price that makes an "ad" strong. It is the reason for the price, and reason works best for the advertiser when the prospective customer is given a concrete image to think about and is directed to associate it with experiences of his own that strengthen the desire to buy.

After consultation with their advertising expert the firm decided to adopt a plan involving these principles. The plan provided for the insertion in each of the daily papers of a facsimile of a one-dollar bill made out in the name of the firm, to be good for the next six days if used in buying any oriental rug at their store. Although crude, this imitation one-dollar note was concrete, and it served to establish an image that was associated by all the emotions aroused by the possession of a real dollar bill. It was just at this point that the genius of the advertiser showed itself, for he had relied upon a very human attribute—the inability to throw away an element of value. Therefore, the people into whose hands this advertisement fell found it as difficult to let the imitation bill go unused as though it had been real money. Says Mr. Deland:

> It seems incredible now, for the experiment was not tried in a large city, yet within three days the volume of rugs sold amounted to the largest total yearly discount limit; in other words, the greatest discount given to any retail house if the volume of its sales in one year could be made equal to this total.
>
> The anticipation of 1,000 rugs was far exceeded in the performance, and the week ended with sales of 1,600 rugs. On these there had been a total discount of $1,600, with but little more than the customary daily amount of advertising, and a complete saving of the large sacrifice which had at first seemed to the firm to be inevitable. . . . If instead of giving the buyer $1 toward his purchase money, they had taken $12 off the rug, there might have been sold, perhaps, 200 of those

rugs--scarcely more! But by making one-twelfth as good an offer in a more imaginative form, they sold, not 200 rugs, but 1,600.

27. *Appeal to prevailing form of mental imagery.*—The two principles pertaining to concrete illustrations and to related images should be supplemented in practical advertising by a consideration of two other important mental traits. Each normal individual is endowed with the "five senses," and it is through these that the mind gets its perceptions of the outside world. Investigations have shown, however, that men differ in their ability to form mental pictures dependent upon the eye or the ear or upon any one of the senses. Some easily recall images of situations which they have seen, while others find it easier to imagine the sounds or the taste or odors that gave rise to the original mental impression.

An advertisement which appeals to the prevailing form of man's mental imagery is more readily welcomed than one which compels him to bring into action those mental images which are weak. If the makers of breakfast food or biscuits were confined in their advertising to appeals solely to the sense of taste, they would be much less effective than the rapid growth of their factories leads us to suspect they have been. How inadequate would the following phrases taken from a "biscuit ad" seem to a person who habitually used visual images in his thinking!—"Lemon Snaps—A touch of sweetness and the flavor of lemon make them a universal favorite." "Zu Zu Ginger Snaps—A spicy combination of ginger and sugar-cane molasses." "Vanilla Wafers—A favorite with all. Delicious little cookies that fairly melt on the tongue." "Nabisco—a thin, tenderly crisp wafer, enclosing a layer of rich creamy sweetness." To people who have a strong gustatory imagery these phrases will appeal strongly.

But the advertiser knew that there are more people who think habitually in terms of visual images than all the other modes of mental imagery combined. He therefore added to each of the above phrases beautifully colored pictures showing rich browns, creamy yellowness and flaky crispness so vividly that few people could go unmoved if brought within range of the appeal.

A very important problem, then, for the advertiser to solve is the selection of the most appropriate sense perception through which to make his appeal.

28. *Illustration of choosing proper method of appeal.*—In order to accomplish different purposes, different forms of imagery must be used. It took a genius to produce an advertisement so forceful and so subtle in its appeal to the emotions, as the picture of the phonograph with the little dog sitting before it with that quizzically expectant tilt of his head and ears as he listens to his master's voice. The image of a talking machine that would be most effective, naturally, would be an auditory image. A representative that merely called up a visual image of a phonograph would have little emotional effect. But the strength of the advertisement rests not alone in its appeal to the auditory sense, but in its power to associate the voice with the image of a person, and with it the craving desire for the presence of an absent friend. Any attempt to add a further reason why you should possess a phonograph would have weakened the force of the advertisement. The composer of the advertisement had a purpose and he selected the right senses to which to make the appeal. He stopped before his performance resulted in what the actor would term, "tearing the passion to tatters."

29. *Avoidance of exaggeration and unpleasantness.*—An important corollary to the foregoing principle is that exaggeration should be generally avoided in commercial advertising, but more especially in connection with certain classes of emotions. If some classes of "funny ads" have succeeded, it is due to other qualities than the joy evoked by their exaggeration, although we are prone to overlook apparent attempts to arouse a laugh where we would resent an exaggerated and evident attempt to move us to tears. People generally approach an advertisement in a critical or at least a dormant or unsympathetic attitude. Therefore the first emotion appealed to should be one of pleasantness. If the subject does not lend itself readily to such presentation, then the arrangement of the advertising matter itself must furnish an agreeable approach.

30. *Universal significance of rhythm.*—Science has shown us that rhythm in one form or another is found throughout the universe. The periodical movements of the earth about the sun, the recurrent movements of the moon about the earth, and the diurnal movement of the earth upon its axis have influenced plants and animals so that each individual life has its periods of growth and rest, its waves of feeling, its periods of attention, and so on. Vegetation illustrates this in its annual periods of growth and blossoming, by the opening and closing of petals morning and evening, and in various other ways. Certain rhythms are exhibited in animal life by the migrations of birds at the same season each year, and by the hibernating of animals who regularly seek rest in the autumn. The universality of this law might be demonstrated by reference to the actions of every force and every mechanism by which force is made manifest. Heat, sound, sight, the winds and the tides

all show the rhythmical character of the world we live in.

The new psychology has turned its attention to the investigation of the part which this universal factor plays in the actions and attitude of man's mind. It has been proven that our likes and dislikes are chiefly dependent upon the presence or absence of rhythm; in fact, so dependent is our nature on rhythm that we produce it in imagination if it is not present in reality. This has been the outcome of man's attempt to adjust himself to an environment which was permeated by the influences of rhythm. Any person can test this involuntary attempt to produce a rhythm where none actually exists by noticing the regular accents which he hears in the ticking of a clock when in reality all the ticks may be the same in intensity and duration. So sensitive were the early Greeks to this quality of rhythm that, as has been noted in Chapter I, they appointed public censors to regulate the cries of the early advertisers. In fact, the modern public attitude toward certain kinds of bill-board advertising is based fundamentally upon the lack of harmony between the bill-board display and its surroundings.

31. *Practical importance of rhythm in advertising.*—But the practical importance of rhythm, harmony or proportion, as it is variously termed, lies in more subtle relations than in the above illustrations, and while some advertisements have had a great success, although apparently violating every principle of proportion, yet their success is probably due in a great measure to persistency. Yet persistency, without regard to due form, is as costly in advertising as it is when relied upon by the "social bore" in making his upward progress in polite society where "harmony" is everything. Persist-ence costs money under such conditions, and the same or more satisfactory success could have been attained by a closer conformity to simple and costless rules of harmony.

32. *Color and tone in advertising.*—There are certain colors which are displeasing to most of us, while there are others which are generally liked. Most people are agreeably affected by the sight of red and blue and are displeased with certain shades of green and yellow. In general, it may be said that every color or color-harmony has its own effect upon the emotions. It is not our purpose to discuss the relation of color to the art of advertising. The three colors which chiefly concern the advertiser are black, gray and white. The selection of colors that give a pleasing tone to an advertisement is of the utmost importance, since it is the color-value which is most likely to attract the attention to it as a whole. A pleasing initial impression prompts the observer to a closer examination of the "story" that is to tempt the reader to spend his money. Evidently it is poor policy for an advertiser to devote his best efforts to the writing of forceful copy and then to make no special provision for drawing the eyes of the public to his "ad." Too often is this most vital factor of harmony left to the discretion of the compositor in the printing office. His ideal is in many cases to crowd into a given space all the type styles it will hold. One needs to look only at the pages of any trade paper to find samples of these "typographical nightmares." One writer puts it well when he says, "If your printer insists on setting your advertisements in fourteen different styles, sizes and faces of type, he should pay half the cost of the ad for the privilege of showing his stock."

Mr. George French sums up the importance of this element in advertising thus:

> The tone of an advertisement helps to get the attention and the assistance of the eye, which is as sensitive and as particular about color as it is about form. If there is not tone harmony in the advertisement the eye hesitates, and will not consider it unless forced to do so.
>
> The tone of an advertisement is secured by having the type, the illustration, the decoration and the rule, or border, harmonize in weight, in blackness. This does not mean that all these elements should be of equal blackness, but that each should have the degree of black or color that is the most agreeable and that is demanded by the environment. If it is the type that is expected to make the chief appeal to the reader, the type should have the strongest tone and the attributes less. If it is the illustration that is to be relied upon to get the attention of the reader, it should have a tone strong enough to thrust its pictorial motive at the reader with force and effect.[1]

33. *Form and proportion in advertising.*—As many have an instinctive liking for certain colors so have they a decided preference for certain geometrical forms. The most familiar example of man's pleasure in certain forms is seen when vertical lines which have been divided into sections bearing a certain relation to each other are presented to him. If the lines in the figure are observed it will be seen that the first and last affect us more agreeably than any of the others, while the middle line comes next in its power to please. The other lines are not so pleasing to the eye. On comparing the two sections of line A it will be found that the upper section is to the lower section as 3 is to 5; while in line E the same relation holds true, but in an inverse order. The line, D, is divided in the center, although to

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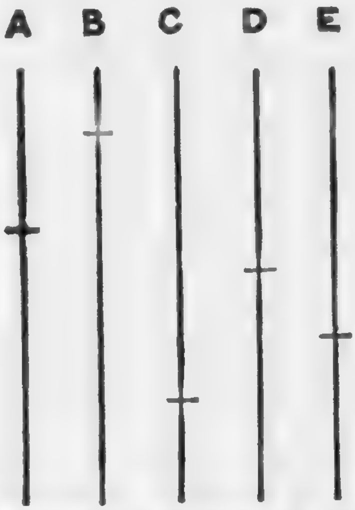
[1] "The Art and Science of Advertising," page 214.

most people the upper section will appear longer than the lower one. This is due to the fact that the eye emphasizes the upper part of a figure rather than the lower part.[1] This is important from the advertiser's point of view and will be referred to again in connection with the layout of an advertisement.

If the same ratio is carried out in the structure of a rectangle in which the base is to the altitude as 3 is to 5, or in an ellipse in which the short diameter is to the longer as 3 is to 5, the same pleasing impressions result. Architects and artists followed this principle in their works long before they discovered that they were following an almost universal prejudice. They were working according to their "artistic feelings." In time, however, it was noted that the great works of architecture and of art almost invariably followed this ratio in their proportions, which was called "the golden section of architecture." How frequently it enters into the struc-



A SERIES OF BISECTED LINES.

Figure 1.

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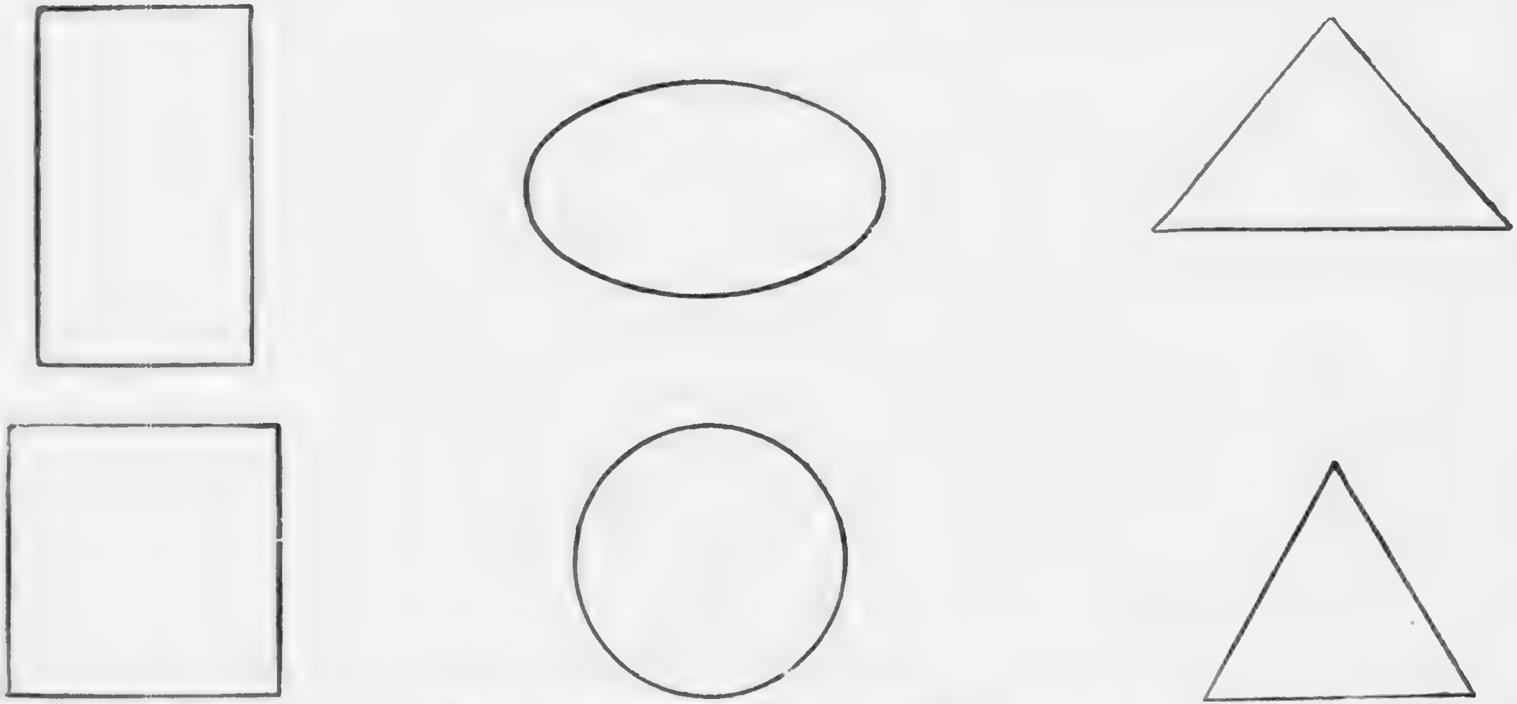
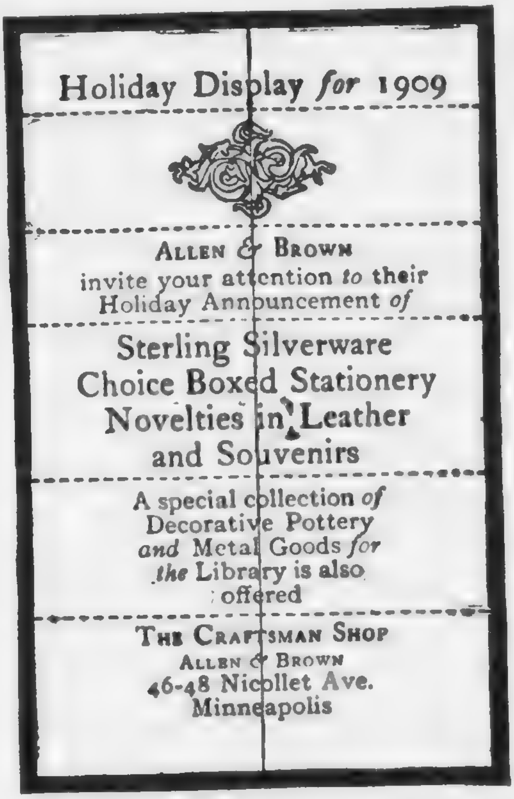
[1] "The Psychology of Advertising," Walter Dill Scott, page 27.



The upper figures are drawn according to the principle of the golden oblong. The lower are equilateral. Which produce the more pleasing effect?

Figure 2

ture of objects that come under our observation every day is seldom realized unless our attention is called to it. For instance, most buildings approach it in which the width and height do not violate our sense of propor-



Holiday Display *for* 1909

Allen & Brown
invite your attention *to* their
Holiday Announcement *of*

Sterling Silverware
Choice Boxed Stationery
Novelties in Leather
and Souvenirs

A special collection *of*
Decorative Pottery
and Metal Goods *for*
the Library is also
offered

The Craftsman Shop
Allen & Brown
46-48 Nicollet Ave.
Minneapolis

The line drawn vertically through this advertisement divides it into two symmetrical parts. The horizontal divisions shown by the dotted lines are not equal, but the space is so proportioned as to give a very pleasing effect. Variety is gained by this method, as well as by the arrangement of the display and text, and the use of different styles and sizes of type, but the whole is bound together in symmetry.

tion. Whenever this principle is violated, we show our disapproval by appropriate epithets; a person who is disproportionately tall is called a "beanpole."

Most books and magazines use this ratio. The printed part of this page is arranged according to the principle of "the golden oblong."

If the simple arrangement of the parts of a geometrical figure has such an influence upon people in general, then it is important that the advertiser take pains to choose his space so that the height and width will be in just that relation which will produce the most pleasing effect. That so many advertisements conform to the rule of this golden section is due largely to the fact that the magazine or other medium is itself constructed correctly, and hence the space of a whole page advertisement would of necessity be in correct proportions; likewise would the advertisements occupying quarter sections of those pages.

The pleasing effect produced by figures constructed according to the golden section is due to the variety that is offered. But the parts compared must not be too much alike or too different. If they are, the feeling of unity in the figure or line is destroyed.

The choice of space according to these artistic proportions should be followed by an equally artistic subdivision of the space into symmetrical parts. An examination of the figure on page 37 will show how the same principles of proportion and symmetry are carried out in a subdivision of space.

34. *Rules of attention.*—But the rules of harmony or rhythm do not cease with the form and arrangement of advertising space and matter. After the eye has been directed to the advertisement, it is necessary to use every means possible to hold the attention until the story has been told. Our natures crave rhythm, and when the written "copy" corresponds to our feelings in this respect we respond to the argument and willingly accord it our attention. To obtain the highest efficiency in

the written advertisement two important facts should be kept in mind: 1. Our attention is best employed when a period of thinking is followed by a period of mental rest. Neither period should be too long, for that would produce mental exhaustion; nor too short, for that distracts the attention. The balancing of these two factors produces rhythm and aids the thinking process. 2. The sentence is the unit of thought, and hence its structure and nature determine the rhythm of the composition. By structure is meant the number of words and the grammatical relations of its parts. By nature is meant the character of its predication.

35. *Relative length of sentences.*—It is not generally known that the sentences of experienced writers will average about the same number of words throughout their productions. Likewise will the number of predications per sentence run about the same. A test made of Macaulay's "History of England" showed that the author used on the average 23.43 words and 2.30 predications per sentence and that there was an average of 34 simple sentences to each one-hundred sentences. Investigations have also shown that there is a very decided tendency toward the use of simple sentences having few predications and fewer words. The Greek and Roman orators made frequent use of sixty or more words in a single sentence. Cicero has been credited with producing a single sentence of 124 words. Examples of the best prose writings of to-day indicate that about 25 words is the average number necessary to produce the best conditions for holding the attention of the reader. This does not mean that every sentence in the advertisement should be just about 25 words long, but is simply a caution against the use of long and involved sentences or the opposite—the use of the too short and

choppy sentence, which loses the attention by affording too frequent opportunity for the distraction of the reader's thoughts.

Remembering then, that an advertisement cannot claim more than a few moments of the reader's time, compare the following sentences taken from recent advertisements:

> Although this is by no means the first time a king or member of royalty has purchased an Angelus, nevertheless, this most recent royal tribute is doubly impressive and particularly significant in view of the fact that all the leading piano-players, both American and foreign, are sold in London.

Few people will grasp all there is in this sentence at the first reading. The number of words and predications are too many to give the unity necessary for ease in attention. The "thought groups" do not correspond to the sentence structure. Notice how much more easily one reads the following sentences from a telephone ad:

> All other means of communication are cold and colorless in comparison. By the telephone alone is the human quality of the human voice carried beyond the limitations of unaided hearing. The Bell System has provided this wonderful faculty for all the people.

These sentences are short and conform in their lengths to the normal units of thought. Although the observance of the principle pertaining to balance and unity is essential to all advertisement writing, it is of special importance in advertisements requiring the writing of many pages. It then assumes the dignity of a pleasing literary style, and a further discussion of principles and applications would involve the whole subject of the psychology of reading. Only so much of the subject as pertains to the practical side of advertising can be treated of here.

The technical arrangement of the advertising space, the subdivisions of the space into parts, the composition of the various colors and of the written sentence, as we have seen, gain in effect if each feature is carried out in accordance with the principles of rhythm. These are commonly designated proportion, symmetry, tone and balance.

36. *The eye in advertising.*—There is still another rhythm which the advertiser must cater to. If he ignores it, there is a strong probability that he will lose all that might have been gained from an otherwise well constructed advertisement. The advertiser must depend upon the physical eye to do the work of carrying the impression of his advertisement to the brain. If he fails to cater to the eye's desire for ease, he must suffer the adverse discrimination which the eye will put into effect while skimming the magazine pages, the scenery from a railway car or the attractions of a street car. The eye is forced to its work by an over-curious brain which often grows tired in its efforts.

The eye has its own peculiar construction which permits it to perform its functions easily within certain limits, but with increasing effort and labor when forced beyond those limits. It is constantly on the alert and by a glance it decides whether the size of the type or the length of line or the arrangement of the lines are favorable to ease and speed of movement. If it finds that the length of the lines is such as to be followed from the beginning to the end with a minimum of effort, the eye will select that advertisement in preference to one which compels it to move through a wide angle with an expenditure of considerable muscular force to pull it beyond its habitual range.

37. *The eye and rhythm.*—It is at this point then that the construction of the written lines of the advertisement comes into relation with the law of rhythm. The eyes in reading, like the legs in walking, have a natural "pace." If the legs are compelled by the condition of the surface of the road or by the tempo of a band to take shorter or longer steps than usual, they soon grow weary. A walker is best satisfied when he can take his own "stride" in his own time.

The movement of the eye from right to left or vice versa is most easily accomplished when rhythmically performed, but this is conditioned by the length of the line along which it must travel. Psychologists have discovered that lines in the newspapers which are of moderate length, rather than the longer lines, facilitate a rhythmical regularity of eye movement for the majority of people. Therefore the advertisers who appeal to the majority in respect to the speed and ease of reading, have a decided advantage over those who do not. Many up-to-date advertisers are gathering all they can from the results which the science of optics has given us. Such a study shows several things that are of practical importance to the advertiser.

38. *Optics and advertising.*—In reading the eyes do not move continuously from left to right along the line, but proceed by a series of quick movements alternating with short stops until the end is reached, then by an unbroken sweep to the left, the eye returns again to the beginning. Since words or letters are not distinguished during its movements, it is essential that the pauses or "fixation points" be so arranged as to allow the easiest and quickest perception during this time.

The economy of reading depends upon the number of these fixation points in a line, and these in turn are determined by the length of the line. According to one

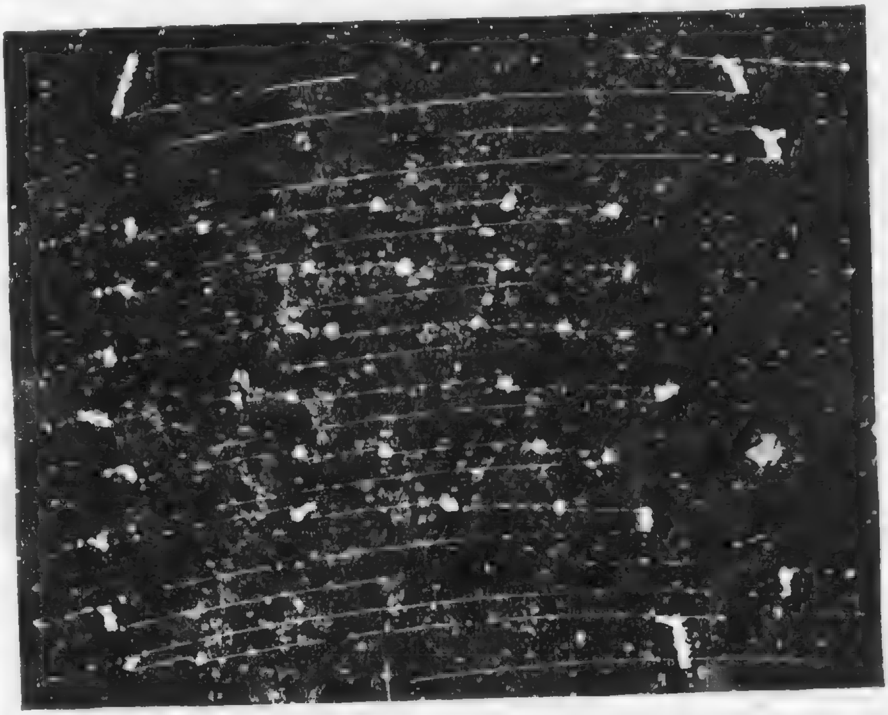


Chart showing the operation of the eye in reading. From "The Psychology and Pedagogy of Reading," by Edmund Burke Huey, A. M., Ph. D. Courtesy the Macmillan Company

Prof. Huey says, speaking of this diagram.

"The curve shows the movements of the eye in reading six lines, preceded and followed by two free movements of the eye each way, in which it was swept from one end of the line to the other, the beginning and end alone being fixated. The broad vertical lines and the round blurs in the reading indicate pauses in the eye's movements, the successive sparks knocking the soot away from a considerable space. The small dots standing alone or like beads upon the horizontal lines, show the passage of single sparks, separated from each other by 0.00068 sec. The breaks in the horizontal lines indicate that the writing point was not at all times in contact with the surface of the paper though near enough for the spark to leap across, as shown by the solitary dots.

"The tracing shows clearly the fixation pauses in the course of the line, the general tendency to make the 'indentation' greater at the right than at the left, and the unbroken sweep of the return from right to left."

authority, it was found that "the more pauses there are in a line, the shorter their length on the average; and vice versa, the fewer the pauses the larger any one pause is apt to be." Since the pauses are less in the shorter lines than in the long ones, the "expanding of the field of attention" at the fixation points is made more frequently and with greater ease.

These movements of the eyes are so automatic and so unconsciously made that they are very difficult to detect; but Professor E. B. Huey has devised a very delicate instrument which, while affixed to the eye, records its movements. The chart on page 43 shows the record of the eye's movement while reading six lines of print, set in ten-point old-style type, 3 5-6 inches in length. Notice first that the eye took its habitual cursory glance (represented by the first four lines) which is so fatal to many advertisements, since the eye—unless forced to the task by the will—avoids anything difficult to read.

The distance from one large spot to the next is called a "fixation." Within this space falls the portion of the line of print which is "read" or absorbed while the eye is at rest, although in this particular experiment the number of words averaged about three for each fixation. The number of words taken up by each fixation depends largely upon the length of the line of print. Hence it is important to determine what can be easily covered by the vision without eye movement. If this is determined, then the words or symbols can be so arranged that they will present a complete idea to the mind at each pause and can be taken up at once by the eye with ease. By avoiding movement, and fixing the eyes upon the dot in the diagram on page 45, it will be discovered that the reading range of the unmoved eye is very limited. If this were applied to an advertisement an area not more than an inch square would fall within the range of intelligent vision; the rest of the advertisement would be merely a gray blur.

This experiment shows that the eye of the average person picks up and identifies about one inch of a line of print at each fixation, although most readers think they see more.

Another fact of great importance which is closely connected with these fixation points is the mental process concerned in perceiving what is before us, and the means by which the mind most easily takes note of what is there. A scientific discussion of the mental process is most interesting, but the practical advertiser is concerned chiefly with the means by which the minds of prospective customers are reached most easily.

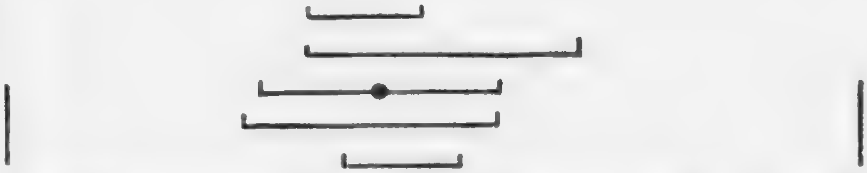


Diagram to show amount of printed matter the eye takes up at once. From "The Psychology and Pedagogy of Reading," by Edmund Burke Huey, A. M., Ph.D. Courtesy The Macmillan Company.

Figure 5.

39. *Illustrations of unsuccessful methods.*—It has been assumed that the lines of print have been arranged according to the customary way and that letters and words were combined in "sense matter." When thus arranged and combined it has been found that twenty to thirty letters may be read with ease at each reading pause. Yet many advertisements violate the rules of correct arrangement by writing the words in unusual ways or by using peculiar type or in combinations that make nonsense unless the reader reconstructs them. Attention therefore should be called to the fallacy of

these methods. How many readers of this sentence recognize the word readers at the first glance? To how many does this last word look fam-i-liar? Or with what

OUR NEW COMBINATION DROP AND JACK

ARMATURE ADJUSTABLE

VERY EFFICIENT

IRON ARMORED

DROP

BECOMING RAPIDLY

AND

FAVORABLY

KNOWN

AS

No. 6

HAS

FEATURES

WHICH THE

EXCHANGE OWNER

WILL

KEENLY APPRECIATE.

WE MAKE IT

JACK

DOUBLE BREAK

COIL REMOVABLE

POSITIVE NIGHT CONTACT

L. M. ERICSSON TEL. MFG. CO., BUFFALO, N. Y.

How much of this advertisement do you remember even after you have forced yourself to read it?

degree of interest or ease do you attend a combination of letters like this—oilopas paos? Yet these three methods are commonly employed by advertisers. Their purpose is, of course, to gain attention by uniqueness, or perhaps by "originality," as their inventors would call this method.

40. ***Reasons for failure of these methods of appealing to the eye.***—Such methods cannot be permanently successful since they violate a fundamental principle of mental activity. Briefly, it may be stated thus: It is not the constituent parts (in this case the individual letters) of any given form that make it recognizable, but it is the familiar total arrangement. The above illustrations have all the elements of familiar words, but the visual forms are not the ones we are accustomed to recognize at once. This recognition by general form depends upon the fact that we have in our minds a storehouse of familiar word forms, geometric forms and so forth, and these are all brought into use when we are looking at a new word, or new picture, or new form.

In the following illustrations there are the same number of characters, but in the first figure their arrangement is not according to any form which the mind has stored away for quick reference. This law of recogni-

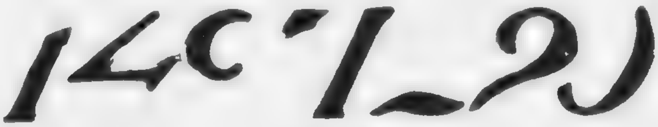


Figure 6.

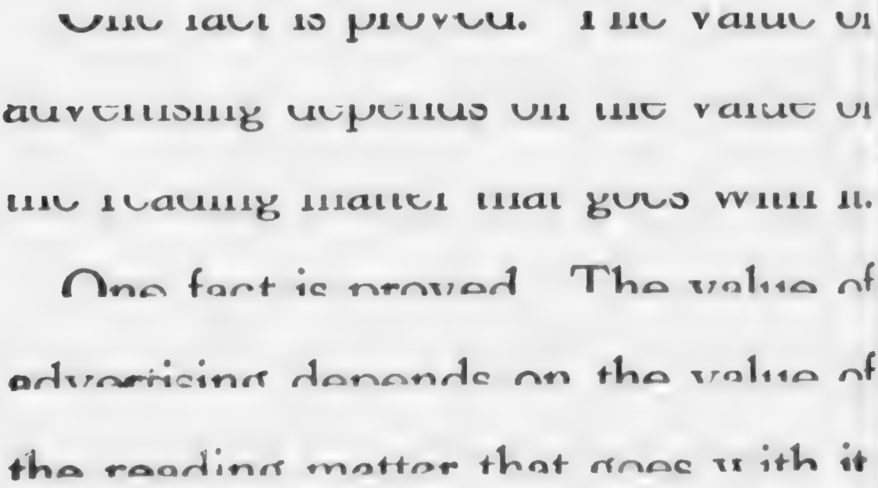
tion may be tested by taking just one glance at the first figure and then attempting to reproduce the lines. It will be discovered that not more than four or five characters can be perceived at a glance, whereas in applying the same test to the second figure, where these forms are exposed in the more familiar arrangements, the whole is recognized at a glance. "The habitual association of the parts into a unity which makes the perception facile and the memory after the exposure easy, and the familiarity of the total form as an unanalyzed whole, work together as factors in these as in all such recognitions."[1]

1492

Figure 7.

The advertiser who uses unusual words, forms and arrangements will find that his advertisement is not easily perceived or remembered—the two things of primary concern to him.

41. *Characteristic part of letters.*—Advertisers sometimes employ a method which often puts a strain upon the reader's perceptive powers. In order to attract attention by the uniqueness of the advertisement the line of printed words is divided into an upper and a lower half, the upper part being printed in one color and the


One fact is proved. The value of
advertising depends on the value of
the reading matter that goes with it.

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[1] Professor E. B. Huey, "The Psychology and Pedagogy of Reading," page 79.

lower in another. Usually the lower half is printed in strong tones while the upper part is less decided in color thus attracting less attention. This is seen most frequently on billboards and poster signs, thus, making their meaning not easy to grasp. By comparing the mutilated passages above, the reason for this lack of clearness becomes evident—i.e., that the upper half of a word or letter is more important for perception than is the lower half.

42. *Power of suggestion.*—Many advertisements attract the attention of the reader and even succeed in impressing the essentials on his memory. Still, millions of dollars are wasted every year on advertising because it does not succeed in giving the desired suggestion. The advertisements are read but the reader is not impressed by the good qualities of the wares offered for sale. An undesirable word or an idea may be suggested by an advertisement, which takes so firm a hold on the mind and becomes so closely associated with a particular article that every impulse favorable to its purchase is hindered or interrupted. How a suggested word creeps into our thoughts even against our will is admirably illustrated in the story told by Professor Hugo Muensterberg.

A long time ago there lived an alchemist who advertised a receipt for making gold from eggs. He stipulated in a contract that he would refund all moneys if his prescription was carried out to the letter, and the promised results did not take place. It is said that he never broke the contract and yet became a very rich man. His prescription ran thus: The gold seeker was to put the yolks of a dozen eggs into a pan and stir them for half an hour over a slow fire, but he was never once to think of the word hippopotamus. Many thousands tried but none were successful. The fatal word which perhaps they had never thought of before would now unfortunately rush into their minds, and the more they tried to suppress it the more it persisted in coming.

43. *Importance of making the right suggestion in advertisements.*—A writer of an advertisement therefore should be very careful that the idea which he wishes impressed upon the mind of the reader is not subordinated to some other advertising motive. For if this occurs, it may nullify the very purpose of the advertisement, which was to prepossess the reader in favor of the offered ware. Nevertheless, one can turn to the advertising section of any magazine and find this principle violated in many places. For instance, a manufacturer of collars advertised a new device which permits the necktie to slip easily into place. The central attraction of the advertisement is the picture of a man pulling his necktie through the collar. The expression on his face plainly shows the irritation he feels in not being able to put the tie where it ought to be. The set of his teeth, the curl of his lips, the intimation of a snarl about the nose, all suggest the fitting "condemnation" that appropriately accompanies such a situation. The suggestion is forcefully made. It appeals to a common experience, but instead of associating the emotion which is aroused with all collars that do not permit the tie to slip easily into place, the reader connects the feeling of condemnation with the most prominently displayed word in the advertisement, which is the name of this collar that is supposed to have the very opposite qualities of "slide-well."

Another well-known poster represents a guest at a restaurant table. The waiter has evidently brought him the wrong brand and the guest shows his disgust by his attitude while rejecting the bottle. Above the picture is the name of the "only desirable kind." The intention of the advertiser, just as in the other illustration, is to create a feeling of disgust for all brands not his own. But, logically, what must really happen is that the reader associates the inner feelings of rejection suggested by the picture, with the advertised name of the manufacturer's own product, conspicuously printed above the guest's disgusted face.

44. *Devices for making strongest suggestions.*—The power of suggestion is most successfully used when all parts of the advertisement blend with the final purpose i.e., the creation of the motor impulse to buy. There are four primary devices to be kept in mind if the strongest suggestions in this respect are to be attained. The first is the suggestion of reliability. Any exaggerated attempt in this direction, however, will only create suspicion, and the presence of distrust destroys all tendencies to carry out the action desired by the advertiser. How important any element is that strongly suggests the feeling of confidence may be seen in the practice of making this the basis of the trade mark. One of the best examples of successful suggestion is the representation of the old Quaker in the advertisements of a well-known brand of oat meal. Another equally suggestive advertisement is that employed by an insurance company of a picture of the rock of Gibraltar as typical of its own strength. In a recent attempt to discover the attractive element in the advertisement, a successful advertising manager received 2,000 replies. The answers of the majority of the readers clearly showed that the first thing they looked for was evidence of the reliability of the goods, the firm, or the medium.

A second device closely associated with the suggested feeling of reliability is that of authority. It is, in reality, a special device for inducing confidence in the wares advertised. In the realm of oratory or the profession of teaching this device is absolutely essential. The teacher must speak with authority, or his conclusions are taken with hesitation and his suggestions go unheeded. In advertising there is also great need of impressing the prospective buyer with a feeling that the advertisement speaks with authority. This is especially important in financial advertisements and is generally employed by bankers and others, by the use of a long list of the names of influential officers and directors in connection with their various announcements. But the most extravagant use of this device is seen in the advertisements of patent medicines, the testimonials of public officials, ministers and opera stars being especially prominent in all such advertising. The latter also figure prominently in all other classes of publicity, ranging from pink pills to pianolas. They seem, in fact, to be an authority on all things pertaining to human emotions.

45. *Suggestion induced by repetition.*—The third method that is commonly used in arousing suggestion is that of repetition. Many successful advertisers deny that there is anything like psychology connected with their particular method. They even boast that they have violated every principle of advertising as set down by theorists. For example, one advertiser points out the little unattractive advertisement, *Piso's Cure*—only a few lines long, with no attempt at prominent display, "reason-why," or anything bordering upon balance, symmetry or suggestibility. Another business man scouts at the idea of needing authority or reliability as prominent factors, by referring to the success of a certain shoe advertisement where not only the principles of composition are disregarded, as well as most other

principles, but where the picture of a bald-headed man is thrown in, with whom from a psychological point of view it is difficult to associate the shoe trade. To clinch the argument against the possibility of employing psychology in the field of advertising, the theorist is directed to note the results obtained by the manufacturers of a certain talcum powder. What connection, they ask, is there between a photograph of a bristly-haired, swarthy-bearded individual and the virtues of a dainty powder for the skin? The suggestion might be anything but helpful in its effect upon people's desire to buy this particular talcum powder.

Although these advertisements show a disregard of many things that might prove helpful to them, they have, however, employed one of the strongest methods of inducing a suggestion. Advertisements that are seen day after day have an effect upon the mind similar to that made by daily contact with our associates. Ideas which at first are repellent may, by constant repetition, become more acceptable. Many an advertisement proves a failure upon its first appearance, but grown familiar with its face, we first "pity, then endure, and then embrace." It is said that the face of Gerhard Mennen is printed more than 100,000,000 times a year in the advertisements of Mennen's Talcum Powder, making him a rival of the postage stamp. A photograph for every man, woman and child upon the continent of North and South America! It is upon the power of suggestion induced by repetition that the business man bases his results when he uses insertion after insertion in the same and different publications.

16. *Suggestion by inference.*—A fourth method of inducing the prospective purchaser to buy is a combina-

tion of the other methods. It may be called suggestion by inference. By this is meant the process by which the advertisement brings the reader to the desired conclusion, without directly referring to certain qualities, virtues, or benefits of the goods or services advertised. A reader who is drawn thus to the advertiser's conclusion is bound to it by the whole force of his own egotism. He feels that he has reasoned it all out himself, that it is his own idea. The recent address of Attorney Johnson before the Supreme Court in the Standard Oil Case illustrates this method, although employed in a different field of endeavor. In referring to the subject of unfair competition he said:

> "Is there a kind of soft competition, a Pickwickian competition, a kind of kid-glove variety where they just compete so nicely that it won't hurt? General Sherman used a word in describing what war is. I won't use the word in your Honor's presence but that is what competition is. Yet they complain because we undersold someone."

This method of leading to a conclusion by indirect suggestion well illustrated in the advertisements of those firms who must meet strong competition, but who know the bad impression made upon the public by a direct attack upon a competitor's products. The "Postum Cereal" advertisement, which indirectly suggests that your loss of sleep and appetite is due to coffee, is an advertising masterpiece. It does not argue. It simply suggests sleeplessness and coffee and then flatters the reader into the association of the two by concluding: "There's a reason." The addition of the picture of the kindly old doctor further strengthens the conclusion by its own indirect suggestion.

47. *Wider relations of psychology and business.*—

The attempt in this chapter has not been to expound a complete theory of advertising. This would be a most difficult matter, because there is still so much that is unknown in regard to the actions of the mind and the emotions. Still the foregoing principles cover the main points of contact between advertising and psychology. The advertiser should be continually on the lookout for every indication as to whether a great number of people cannot be appealed to through the same emotions or instincts at any given time. A list of these might be expanded indefinitely, but sympathy and the instincts of proprietorship, self-preservation, acquisition, creation, association and curiosity are leading ones. Appeals to such emotions may be discovered if a little analytical attention is given to the various advertisements of medicine, food, clothing, firearms, and so on, in any magazine. It is not possible to tell exactly what result will follow a given line of advertising, but the testimony of one successful advertiser upon this point is significant:

> All the emotions of the human race are played upon, appealed to, coaxed, cultivated and utilized. The man who can tell most nearly what one thousand people will think upon any given topic will come nearest to producing successful advertising.

48. *Help obtained from psychological studies.*—The studies of the professional psychologist are adding new material every year for the use of the advertising man. Not only advertisers, but men from all lines of business are watching for further suggestions from this direction. Professor Hugo Muensterberg refers to this point in the following way:

> The experimental study of the commercial question may finally bring new clearness into the relations of trade and law.

To give one illustration from many, I may mention the case of commercial imitation. Everyone who studies the court cases in restraint of trade becomes impressed with the looseness and vagueness of the legal ideas involved. There seems nowhere a definite standard. In buying his favorite article the purchaser is sometimes expected to exert the sharpest attention in order not to be deceived by an imitation. In other cases, the court seems to consider the purchaser as the most careless, stupid person, who can be tricked by any superficial similarity. The evidence of the trade witnesses is an entirely unreliable, arbitrary factor. The so-called ordinary purchaser changes his mental qualities with every judge, and it seems impossible to foresee whether a certain label will be construed as an unallowed imitation of the other or as a similar but independent trademark.

In the interest of psychology applied to commerce and labor, I have collected in my laboratory a large number of specimens which show all possible degrees of imitation. In every case it is evident that the similarity of form, or color, or name, or packing is used in a conscious way in order to profit from the reputation of another article which has won its popularity by quality or by advertisement. I have a bottle of Moxie among a dozen imitations of similar names, in bottles of similar shape, and with the beverage similar in color to the successfully advertised Moxie. Tomato ketchups and sardine boxes, cigarette cases and talcum powders, spearmint gums and plug tobaccos, glove labels and vaudeville posters, patent medicines and gelatins, appear in interesting twin and triplet forms. The cigarette boxes of Egyptian Deities are accompanied by the Egyptian Prettiest and the Egyptian Daintiest; Rupena stands at the side of Peruna; and the Pain Expeller is packed and bottled like the Pain Killer.

Not a few of the specimens of my imitation museum have kept the lawyers busy. Yet all this is evidently at first a case for the psychologist. The whole problem belongs to the psychology of recognition. There would be no difficulty in producing in the laboratory conditions under which the mental principles involved could be repeated and brought under exact observation. Many obstacles would have to be overcome, but certainly the experiment could determine the degree of difficulty or ease with which the recognition of a certain impression can be secured. As soon as such a scale of the degrees of attention were gained, we could have an objective standard and could determine whether or not so much attention was needed to distinguish an imitation from the original. Then we might find by objective methods whether the village drug store or our lack of attention was to blame when we were anxious for a glass of Moxie and the clerk gave us, instead, the brown bitter fluid from a bottle of Noxie, Hoxie, Non-Tox, Modox, Nox-ail, Noxemall, Noxie-Cola, Moxine, or Sod-Ox, all of which stand temptingly in my little museum for applied psychology.[1]

[1] *McClure's Magazine*, August, 1907.

CHAPTER III

ADVERTISING TECHNIQUE

49. *Relation of typography to advertising.*—At best the attempt to convey our knowledge to other people falls short of complete accomplishment. No medium seems to carry without some distortion ideas as we feel and know them. Even the phonograph, the most exact reproducer of man's spoken thoughts, gives them back deprived of the quality of flexible resonance which only the human organ of speech can impart. Since man's intellectual motives outstrip all means of expressing them, it devolves upon him to perfect the mediums so that they may accomplish their work as completely as possible. First among the mediums from the advertiser's point of view is the art of printing. The advertiser's suggestion or argument will acquire or lose force, clearness, and directness in proportion to the fitness of the typography used in the construction of his ad. The division of labor in the printing office has mechanicalized and specialized the printing trade. Says one writer, "Now all is system, knowledge by the grace of formulas and figures." The "all round" printer has given place to a series of specialists—the "ad" compositor, the make-up man, the pressman, the press feeder, the machine operator, etc.

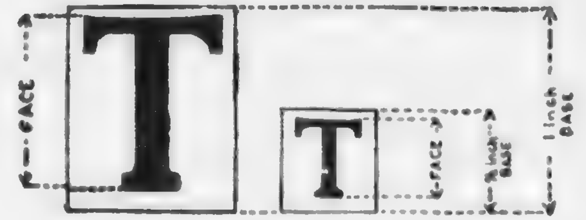
It is therefore essential that the advertiser know something of the printing technique which involves the primary rules of composition, of proportion, of balance and of perspective. It is necessary that he be able to pass independent judgment upon the character of work to be turned out by the printer. His motive is strictly utilitarian, but he does not wish that the shaft of his “[illegible]” be turned aside by inartistic printing from going straight to the bull's eye of the reader's comprehension. If the printed advertisement is to be properly balanced, the compositor must give attention to the selection of proper type, its most skillful arrangement and a careful distribution of the white space and black ink.

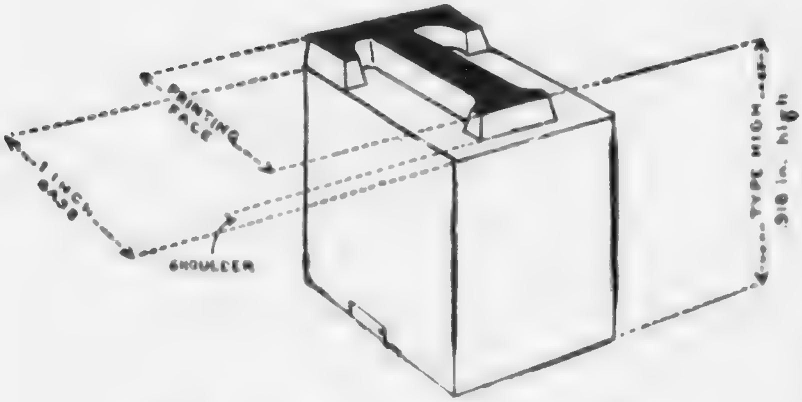
50. *Point system.*—The printing trade offers many excellent illustrations of conformity to the tendencies of industry in general. The division of labor mentioned above, the development of new and specialized machinery, the organization of typographical labor unions are the most typical of modern industrial organizations for the greatest economy of operation. It is not strange then that here also we find in an advanced stage the process of standardization. To save printers the additional labor and loss of time occasioned by difference in sizes of type which were the same in name and style, the type founders adopted a uniform standard of measurement. Thus standardized, it became known as the “point” system and all type founders now follow this standard in casting their type.

The size of a letter has reference to its length from the top to the bottom of the type face, but under the older system this length might vary from foundry to foundry although the same name and style would be given to the letter. Hence if an advertiser ordered two different nonpareil types he would probably discover differences in the appearance of the two advertisements resulting from the smaller size of the letters in the one, although the style would be the same in both.

Each style of type is now standardized, that is, it always bears the same fractional relation to the inch. According to this system the inch is divided into seventy-two parts and each division is called a "point." So a style designated "six-point type or nonpareil is six seventy-seconds (6-72) of an inch in depth and all type founders, all printers and advertisers should know on just what size to count when nonpareil or six-point is designated.

Confusion, however, may still arise since the printing "face" of a type is not its actual depth as laid down by the point system. An illustration will make this fact clear.





1. Upper figure shows type face and base of 72 point and 36 point.

2. Lower figure shows body inclined, giving a view of the face and other features.

The base which here is one inch, determines the size of this type which is the unit of comparison. It is called 72-point. Type with a base of one-half inch is known as 36-point and contains just half as many points as the former. But it will be noticed that the printing face is not quite an inch in length. In a 36-inch point type it would be about three-eighths of an inch. This allows one-eighth of an inch for the "shoulders" top and bottom. Yet type makers seldom vary from a common size of letter.

51. *Type thickness standards.*—Another measurement was found necessary to be standardized—the thickness of the type, i.e., the distance from the base to the printing surface. The term "type-high" is applied to this feature and embraces not only the thickness as applied to type, but to all cuts, borders, plates, etc. The standard established is .918 of an inch and the purpose of establishing a uniform thickness from the base to the printing face is to be sure of an absolutely level printing surface.

The following table shows the different sizes of type. Two nomenclatures are used, since under the old system of measurement the size of type was shown by its name, thus: nonpareil, pica, canon, etc., and these names still persist along with the new system indicating type sizes under the point system.

3½-point		**Brilliant**
4½	"	**Diamond**
5	"	**Pearl**
5½	"	**Agate**
6	"	**Nonpareil**
7	"	**Minion**
8	"	**Brevier**
9	"	**Bourgeois**

10	point	Long Primer
11	“	Small Pica
12	“	2-line Nonpareil, or Pica
14	“	2-line Minion, or English
15	“	3-line Pearl
16	“	2-line Brevier, or Columbian
18	“	3-line Nonpareil, or Great Primer
20	“	2-line Long Primer, or Paragon
22	“	2-line Small Pica
24	“	4-line Nonpareil, or Double Pica
28	“	2-line English
30	“	5-line Nonpareil
32	“	4-line Brevier
36	“	6-line Nonpareil, or 2-line Gt. Primer
40	“	Double Paragon
42	“	7-line Nonpareil
44	“	4-line Small Pica, or Canon
48	“	8-line Nonpareil, or 4-line Pica
54	“	9-line Nonpareil
60	“	10-line Nonpareil, or 5-line Pica
72	“	12-line Nonpareil, or 6-line Pica

52. *Measuring by ems.*—The point system does not apply to the measurement of type when the width of the individual letters or the length of a line of type are considered. Type founders follow a certain standard proportion but there is not sufficient uniformity to enable the practice to be reduced to a rule. For this reason, a letter of certain size (its length alone being considered) may be much wider in one style than another. The following lines set in different styles, but containing the same number of letters of the same size, illustrate this difference.

The Alexander Hamilton Institute.

The Alexander Hamilton Institute.

This difference in the width of faces is also observable within the same style of type. Although printers have endeavored to reduce the variations as much as possible there are still great differences. To specify a progressive increase in width beyond a certain standard, the terms fat, broad-faced, expanded and extended are used; likewise a progressive decrease in width is designated by the words standard, lean, condensed, and extra condensed.

M Expanded .. .. Fat.
M Standard .. .. Broadfaced.
M Extra Condensed .. .. Lean.

The use of these different letter widths will make a great difference in the appearance and the number of words in a line of type. Thus the following line:

The Alexander Hamilton Institute

gives a very different impression from the one below,

The Alexander Hamilton Institute

Because of the variations in width of the styles of letters and for other reasons pertaining specifically to printing and the printing trades, the measurement of a line of type is computed in terms of "ems." It is a printer's term for his standard of line measurement. Each trade has its own peculiar name for its standard of measurement. Thus the dealer in fire wood estimates the size of his wood pile in terms of "cords," the sailor reckons the distance at sea in "leagues," etc., etc. The printer has adopted a simple standard of computing the dimensions of his work by selecting the square of the type body.

53. *Reasons for adoption of "em" as standard.*—But since each size of type has a different square, it was necessary to select some one of the many sizes to serve as a unit to which all others could be reduced. The one considered most convenient for this purpose was the pica style. Since the body of the letter *m* was the most uniform, the square of this particular letter was chosen, hence the name "ems." Thus in the measurement of a line of type, no matter what style of letter, the length is reckoned so many "ems pica." These terms are easily translated into popular language since there are 6 ems pica to the inch. A line of type then, 2 1-6 inches long (the width of an ordinary newspaper column) contains 13 ems pica. This is found by multiplying the number of inches by six. For convenience, ready reference, and quick determination, many advertisers keep a table at hand whereby they may determine at a glance the number of ems in any given line of type.

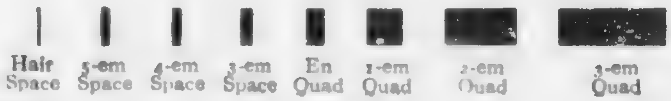
A	line	of	2	inches	long	contains	12	ems
"	"	"	$2\frac{1}{6}$	"	"	"	13	"
"	"	"	$2\frac{1}{3}$	"	"	"	14	"
"	"	"	$2\frac{1}{2}$	"	"	"	15	"
"	"	"	$2\frac{2}{3}$	"	"	"	16	"
"	"	"	$2\frac{5}{6}$	"	"	"	17	"
"	"	"	3	"	"	"	18	"
"	"	"	$3\frac{1}{6}$	"	"	"	19	"
"	"	"	$3\frac{1}{3}$	"	"	"	20	"
"	"	"	$3\frac{1}{2}$	"	"	"	21	"
"	"	"	$3\frac{2}{3}$	"	"	"	22	"
"	"	"	$3\frac{5}{6}$	"	"	"	23	"
"	"	"	4	"	"	"	24	"
"	"	"	$4\frac{1}{6}$	"	"	"	25	"
"	"	"	$4\frac{1}{3}$	"	"	"	26	"
"	"	"	$4\frac{1}{2}$	"	"	"	27	"
"	"	"	$4\frac{2}{3}$	"	"	"	28	"
"	"	"	$4\frac{5}{6}$	"	"	"	29	"

Such a table is especially valuable to the trade journal advertisers. These papers vary considerably in the width of their columns. For instance, *The Electrical Age* has a width of column measuring 2½ inches or 15 ems; *The Iron Age,* 2¼ inches or 13½ ems; *The American Elevator and Grain Trade,* 4¾ inches or 28½ ems, while *The Roller Mill* has columns of two widths, 2¼ and 3¾ inches or 13½ and 22½ ems respectively. The columns in the popular magazines are of a uniform width of 2⅔ inches or 16 ems.

54. *Spaces in printing.*—But type alone is not the sole thing to be considered in the composition. The spaces between the letters and between the ending of one sentence and the beginning of the next and the distance between the lines must be provided for. This spacing is done by means of pieces of type metal, copper and brass. These "spaces," as the pieces are called, vary in size, ranging in width from one-half point to three ems. The narrower pieces, one-half point made of copper and the one-point made of brass, are used chiefly to justify the lines, i.e., to make the lines come out so evenly that they may be locked firmly in the forms. The wider spaces are known as 3-em, 4-em, and 5-em spaces; a 3-em space being 1-3 the width of an em and so on. An em is, as we have seen, the square of any size of type.

The still wider spaces are known as "quads." The N-quad is the smallest of the group, being ½ of the em-quad, while the other pieces, called 2-em and 3-em quadrants are double and triple the M-quad in width.

SPACES



For spacing between the lines, thin metal strips are used. These are called "leads" and the process is called "leading." Since they vary in thickness the strips are measured by means of the point system, the smallest being one-point or 1-72 of an inch and the largest, 3-points or 1-24 of an inch. The 2-point, however, is the one most frequently used. If a thickness greater than 3-point is needed, a metal strip called a "slug" is used.

55. *Selection of type sizes and styles.*—The average reader pays very little conscious attention to the various lines which make up the individual letters of a word. Still the human eye has its prejudices and for some reason or other, probably because of legibility, it has given distinct preference to the Roman type. Reference to the specimen books of the type foundries will show that nearly all of the current styles are based on the lines of the Roman letter. For this reason the body[1] matter of the advertisement should be printed in Roman type. There are many other faces of type that may be used for display lines, title pages of booklets, catalogues, folders and so on. But even here the selection of other than Roman type should not be hastily decided upon.

The selection of type requires considerable judgment. There are probably eight to twelve hundred styles of type and this joined with the large number of different sizes makes the "lay-out" of an advertisement a difficult matter. One writer, Mr. A. M. Stryker, advises the following:

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[1] Type is divided into two classes. 1. "Body" type is used in setting the body or reading portions of ads, periodicals, and books. 2. "Display" type is used for headings, subheads, "catch lines" or lines to be made strikingly prominent. These two faces differ even when both are of the same style.

It is well to caution the beginner that in making the "layout" of an ad he should not attempt to indicate the sizes of type in which each part of the entire ad is to be set. To do this successfully requires a thorough knowledge of types. Start by indicating the sizes desired for the headings and principal display lines, leaving the sizes for the other parts to be selected by the compositor. If you make mistakes, don't mind the "knowing" smile of the compositor, for you are learning something—you may be able to "show" him presently. After you have become familiar with types, measurements, proportions and results, you can select the sizes for the entire ad.

56. *Advantage of a type specimen.*—The advertiser may obtain considerable aid in this direction by having at hand a type specimen showing the sizes and styles carried by the printer. It would be impossible for most firms to carry all the different styles and sizes of types, but each will have a selection best fitted for its individual purposes. By arranging these specimens into lines of a column or two columns in length, preferably the latter, and indicating beneath each specimen line the size in points and the name of the type, it will be easy to estimate the number of letters for a given space and to select a desirable style or size for the advertisement.

57. *Estimate of letters in given spaces.*—The following suggestions will be found helpful in selecting a proper style of type and in estimating the number of letters for a given space.

1. Select a popular display type used by ad setters, of which the following are good examples:

Cheltenham Bold.

Hancock.

Winchell.

Caslon Bold.

Gothic.

Plymouth.

Post.

DeVinne.

Litho Roman.

2. Set introductory headings in 8-point if the body type is 6-point. This difference of two points for headings and bodies can be generally followed. The size of the heading should be in harmony with the style and size of the body.

3. Use 6-point or a larger size for the body of an advertisement. Smaller than 6-point is not advisable unless much matter must be crowded into a limited space and the paper is of a high printing quality.

4. Employ 8-point for single column sub-heads, 10-point for two or three column sub-heads, and 12-point if a greater width than three columns is desired.

5. For display heads use

from 12 to 18-point, single column
" 18 to 30-point, two columns
" 24 to 36-point, three columns
" 36 to 60-point, four columns

6. Printers seldom carry display type of a size smaller than 6-point, the most common sizes being 6-point, 8-point, 10-point, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60, and 72-point.

7. In computing the space that a head-line will occupy, allowance should be made for:

a. Space between words which counts as one letter.

b. Difference in the width of letters of various styles.

8. By following suggestion 7, a table showing the

average number of letters in a line 2 1-6 inches wide may be constructed.[1]

Average number of letters per line

Type size	All caps	Caps and lower case
12-point	18	22
14 "	15	19
16 "	13	17
18 "	11	15
24 "	9	11
30 "	7	9
36 "	6	8
48 "	4	5

9. If it is desired to use a type size larger than 60-point, which will be but seldom, wood and not metal type must be ordinarily relied upon. Few shops carry the larger metal type, although it is sometimes cast as large as 72-point. The wood type is made in multiples of 12-point or pica and its different sizes are designated as 8-line pica, 10-line pica and so on.

58. *Borders.*—Type founders have designed a great many variations of borders and since they are made of type metal and set like type, it is natural that the point system of measurement should be applied to them also. The principal brass rules used for borders are shown on page 70.

Many of the early borders designed by the founders are now seldom used. The advertising man can make his own designs by getting suggestions from the printed borders of advertisements appearing in the daily papers, catalogues, magazines, etc. It is not always necessary to copy the border. The same result may be obtained by cutting out the print, pasting it on a cardboard and

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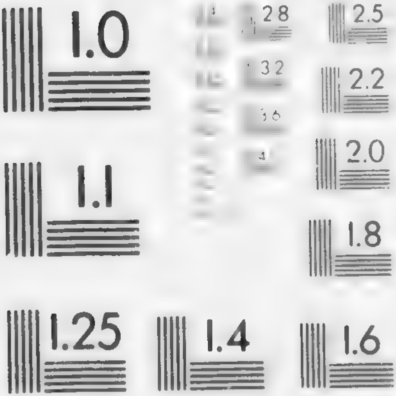
[1] Arranged from data given in "The Advertiser's Handbook," page 75.

MICROCOPY RESOLUTION TEST CHART

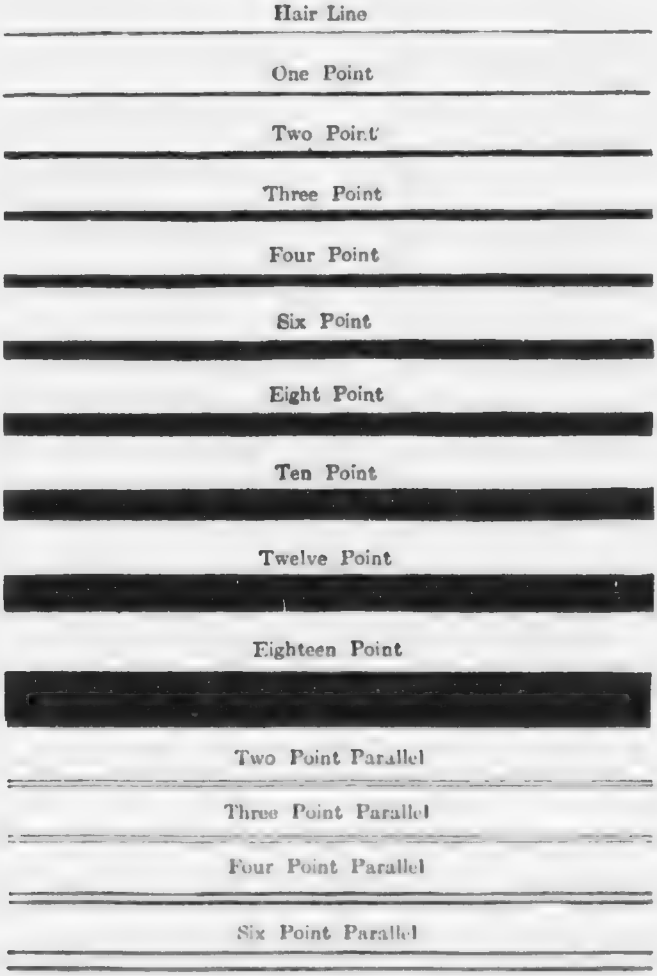
ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

then having it enlarged or reduced by photographing the desired size for the etching.

BRASS RULES



59. *Measurements for advertising space.*—The practical knowledge of some of the printing technique as given above is of value to the advertiser in his estimation of costs. In America, the advertiser pays for his space so much per "agate line."[1] According to this

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[1] This is not the regular agate type, 5½ point, but newspaper agate type,

system a line of newspaper agate is 1-14 part of an inch. It makes no difference whether the advertisement has more lines per inch, which may be the case when smaller type than agate is used, or fewer lines per inch, when larger than the standard unit is used; the space must be paid for on the basis of 14 agate lines or one inch.

Only after long experience can one tell off-hand the amount of space a certain number of words will occupy. The modern newspaper and magazine practice of running a large amount of display in various sizes of type has made it quite impossible to do more than make a "good guess" as to the number of words that will go into a definite space. However, in planning matter which takes several pages, a table like the following may be useful:

TABLE[1]

CHARACTER OF TYPE	NUMBER OF WORDS			
	Per Square Inch		Per 14 agate lines, one column wide, 2⅛ inches	
	Solid	Leaded	Solid	Leaded[2]
6-point, Nonpareil	47	33	106	87
7-point, Minion	38	27	85	60
8-point, Brevier	30	21	72	51
9-point, Bourgeois	26	20	63	47
10-point, Long Primer...	21	16	47	36
11-point, Small Pica.....	17	14	38	31
point, Pica	14	11	31	25

60. *Printing plates for advertising.*—Among advertising men and printers, printing plates are popularly known as "cuts." There are seven different kinds of these. They are zinc etchings, half-tones, wood-cuts, electrotypes, lead-molded electrotypes, nickeltypes, steel-faced electrotypes and stereotypes. The first

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point. This measurement is used in newspapers, magazines, and in trade journals. Most trade journals, however, measure advertising ce by pages, fractional parts of pages and by inches, the page being ded into halves, quarters and eighths.

Table arranged from data in "Advertiser's Handbook," page 45.

"Leaded," i. e., lines separated by 2-point leads.

three of these differ from the others in that each is an original plate while the last five are reproductions of these three original plates. The zinc etching, commonly called a "line-cut," is etched in zinc from any line or stipple drawing. A print from a zinc etching is characterized by the fact that it contains only blacks and whites, the effect of tones being produced simply by the use of light and heavy lines and by dots, which is sometimes spoken of as "spatter work" or stipple. These line-cuts are made by the photo-engraving processes. Since the process for zinc is fundamentally the same as that of the half tone, it will be described somewhat in detail.

61. *Zinc etching.*—The essential instruments and materials necessary for producing a zinc etching are the following: the drawing or other copy fastened to a board, a camera, a long frame in which the camera is placed, a powerful electric light, a zinc plate with a highly polished surface, a glass plate for holding the film, a shallow tank and the inks, acids, developers, etc., necessary for developing and etching the plate.

The order of procedure in this process begins with placing the board upon which the copy is fastened before the camera, the two being within the long frame and so arranged that the camera may be moved forward or backward in order to get the proper enlargement or reduction of the copy. The correct position for the camera in order to obtain a negative of the right size is easily found by measuring the image of the copy as it appears on the ground glass of the camera.

The copy is now in position for photographing and powerful electric lights are thrown upon the copy. This insures a clear and strong negative. After the negative has been developed, the film is given a coating of a solution made from collodion and rubber in order to toughen it and is stripped from the glass and placed in a reverse position on another glass where it is allowed to dry.

The zinc plate now comes into the process. Its smooth surface having been thickly covered with a highly sensitized coating is placed in a strong frame with its sensitized side up. Then the glass plate with the film side down is placed upon the zinc. A clamp is put about the two and they are together exposed to the glare of an electric arc. The light causes the exposed parts of the sensitized coating upon the zinc to develop and adhere tightly to it. Of course, the light acts only upon such parts of the sensitized plates as are under the transparent parts of the film.

After taking the zinc from the frame and separating it from the glass it is prepared for its first wash. This is done by coating it with a thin layer of ink which is applied by a soft roller. The zinc is now put in a bath of water and washed. This operation removes the ink and coating from all those parts where the light has not caused the sensitized coating to adhere to the zinc during the previous operation. The water having washed away the ink from the portions just mentioned, a perfect print, although in a reverse position, is left upon the zinc.

62. *Ready for etching.*—The zinc is now to be prepared for the etching. As soon as the plate is dried it is dusted with a fine red powder called "dragon's blood" which sticks to the inked parts of the plate. Next the plate is held over a flame until the powder melts and glazes over the ink. This is done to make the ink adhere more closely to the plate and to protect the underlying zinc from the action of the acid. In order to protect

the back of the zinc plate, a coat of asphaltum varnish is applied.

The plate is now ready for etching and is placed in a shallow tank containing a solution of nitric acid to receive its first "bite." The acid eats or bites away all those portions of the zinc not protected by the dragon's blood. The eating process is aided by a mechanical contrivance which rocks the tank and so permits the acid to run over the plate from one end to the other. However, as soon as the acid eats away the zinc from between the lines or protected parts, it also begins to eat under the edges of the lines. This would soon destroy the light lines and if it were allowed to continue any length of time, it would weaken the bolder lines also so that they would break off during the printing process. To avoid this, the zinc is soon removed from the bath and given another coat of powder which is applied with a brush. The plate is then ready for the second "bite," but just as soon as the acid begins to undermine the lines again, the plate is removed and given another application with the brush. The operation is repeated until the zinc has been given four bites. This completes the etching so far as the acid process is concerned, but the plate has still to be thoroughly cleansed of all acid and of all superfluous metal around the cut, and between widely separated lines. The plate is now mounted on a wooden or a metal base, care being taken to make it just type high.

63. *Making a half tone.*—The procedure in making a half tone is much the same as that followed in making the zinc etching. The first difference arises when the copy is photographed. A screen is interposed between the copy or print and the negative plate. These screens are very important in the process. They are

simply clear plates of glass which are ruled very accurately in two directions, the ruled lines crossing each other at right angles. The screens are named according to the number of lines per inch. Thus there are 65-line screens, 85-line screens, 100-line, 120-line, 133-line screens, 150, etc.

In photographing, the light from the copy must pass through the screen before it reaches the negative.. The lines, by cutting off some of the rays, cause the negative to photograph in dots which correspond to the light portion of the copy and in cross lines and in mass where portions of the copy are in shades and blacks.

In developing the negative and in transferring the image to the metal plate, the same methods are followed as in the case of the line cut, except that where a fine half tone is desired a high grade of copper plate is used instead of zinc. The latter, however, is often used for coarse screen half tones, as it costs less and is more easily etched.

There is a difference to be noted when the half tone plate is taken from the frame, as it is not inked. However, the surface of all the parts not to be etched is given a hard finish by holding it over a flame and the back is coated with a preparation similar to that used on the line cuts. When the copper plates are ready for etching, they are placed in a solution of iron and given only one "bite" and no more. In this condition it is called a "flat half-tone." These are not finished cuts since the work requiring the greatest skill is still to be performed.

In order to get striking contrasts in tone which cannot be obtained by etching, a still further operation is performed. Those parts of the plate that are to be dark are given a coating which will resist the action of acid and are put into the bath again. The dots and lines are thus made finer since the acid eats away the unprotected parts about them. Those parts of the plate which contain the high lights are treated directly by the acid which is applied with a camel's hair brush, great care being taken to wash off the acid at the proper moment. Although the operations of finishing, mounting and tooling are similar to those in making the line cut, yet more care and skill is necessary. The excellence of the half tone depends largely upon the tooling. A skilled engraver using the most delicate engraving instruments performs this work with the aid of a magnifying glass, through which he follows the dots and lines.

64. *Kinds of copy for etchings and half tones.*—A half tone may be made from photographs, wash-drawings, directly from the object, or from any kind of copy including line-drawing; but a zinc etching can only be made from a black and white drawing. Only under very favorable conditions can a few dark colors be used.

65. *Cost of etchings and half tones.*—A considerable amount of labor is required in both these processes and very little mechanical aid of any kind can be used. Training, skill and judgment are necessary elements in cut making, which therefore becomes expensive. Many advertisers in spite of this buy cheap cuts. It is a good idea to examine well those made from zinc, since it is much cheaper to etch shallow than to a proper depth. Sometimes on account of poor workmanship, the fine lines may be entirely eaten away or so weakened that they will crumble as soon as pressure is brought upon them in the printing press. Such cuts generally cost less, and the reason is evident. The average price of a zinc etching is about six cents per square inch. A cut measuring 5 by 8 inches and containing 40 square

inches would cost $2.40. However, a minimum price is set by most makers and all sizes of 10 square inches or less are charged for at the uniform price of 60 cents a cut.

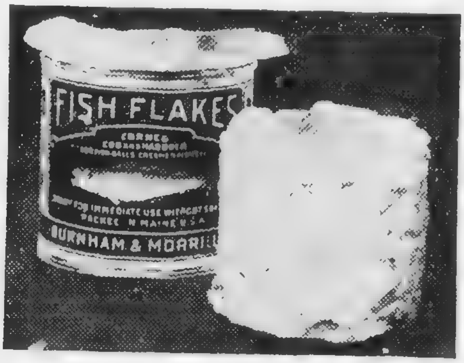
The making of a half tone requires more skill than the making of a line cut and consequently it takes a longer time to make and costs more. A slight error may compel the workmen to start the work anew from the beginning. Not understanding this, advertisers often accuse the cut makers of being unnecessarily slow. Although half tones can be made in six hours, better results will be obtained if two or three days are allowed for their production and delivery.

The average cost of half tones is about 18 cents per square inch. At this rate 40 square inches would cost $7.20. Here, too, there is a minimum charge of $1.80 for all cuts containing 10 square inches or less. Where two or more half tones are made from the same negative a discount of 25 per cent is usually allowed for all "duplicate half tones." This allowance is supposed to cover the cost of making a negative which in such a case is saved.

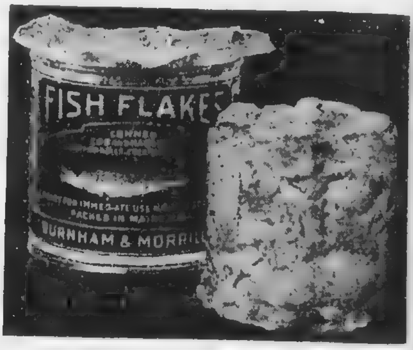
66. *Importance of the "screen."*—The printing quality of a half tone plate depends upon the coarseness or fineness of the screen before mentioned. It is important, therefore, to decide upon the paper upon which a book is to be printed before making the half tone plates.

The same is true of plates to be used for advertising purposes. The quality of paper used by the publications in which the advertising is to appear, should be considered before making the plates. That is, if half tones are to be printed in newspapers or on a similar grade of stock, 65-line screen should be used. If the paper runs a little better, 100-line screen may be used; while for the ordinary fiction magazine 120-line screen is best adapted.

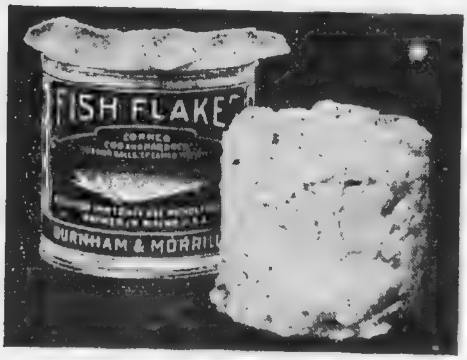
For booklet work on fairly good, coated paper 133-line screen should be used; while on very fine grades of paper excellent results may be obtained with 150- or even 175-line screen.



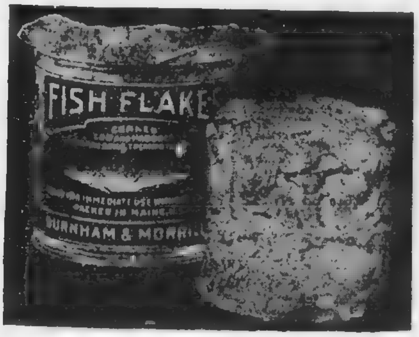
(1) Cut made with 65-line screen.



(3) Cut made with 120-line screen.



(2) Cut made with 100-line screen.



(4) Cut made with 133-line screen.

The plates printed herewith show different screens from 65 to 133. The dots being much wider apart in the coarser screen makes it possible to get a good printing result on the low grade paper.

When the surface of the paper is hard and clean as it is in the better grades, it becomes possible to print well the finer screen. It will be noted that in the finer screens we obtain a more perfect reproduction of all the detail in the object.

67. *Wood-cuts.*—Wood-cuts are engraved by hand on box-wood. In earlier days the design was drawn in a reverse position on the surface of the wood and then engraved. To-day, however, most wood-cuts are made by photographing the design upon the sensitized surface of the plate and then engraving the picture by hand. The shading or "tone" is procured by manipulation of the lines and the apportioning of white space, much after the method employed in making copy for a line-cut.

68. *Impression cuts.*—Various substitutes are employed for the original cuts in order to reduce the time and cost required for making zinc etchings and half tones. The commonest of these substitutes is the electrotype. Of these there are two kinds, differing chiefly in the methods by which they are made. The name electrotype is applied to the reproduced half tone, line-cut or type matter when the mold which takes the impression of the original cut is a composition of beeswax or ozokerite.

69. *Production of electrotype.*—The process of making an electrotype is as follows. When the wax has been applied to the half tone, an impression results which shows in minutest details a representation of the original cut. This impression is called a mold and it becomes the basis for making the electrotype. By means of brushes the mold is dusted with a very fine plumbago and then placed in a bath of muriatic acid, water and sulphate of copper. By means of an electric current passed into the solution, a chemical action is

created. The result is that a thin coating of copper is deposited on the mold. When this coating is thick enough, the mold with its adhering shell is taken from the bath and the wax is removed by hot water. The copper shell is filled with metal, and when the printing surface has been made perfectly smooth and even, it is mounted on wood or metal and is ready for the printer.

It takes about four hours to produce a good electrotype that will stand a run of 100,000 impressions without injury. If the process is hurried in any way, a weak copper shell will be deposited and this means a short life in the press under the wear and tear of printing.

70. *Making the finer electrotypes.*—If a harder shell is desired than that offered by a deposit of copper, nickel is sometimes used. The plate is then called a nickeltype. When well made, clearer print results and it will outwear the copper electrotype. The process of making the nickel type is the same as for the copper electrotype.

A still further refinement of the method of electrotyping is found in the use of the lead-mold for the reproduction of original cuts. A print from a lead-molded electrotype is clearer than the copper electrotype and can seldom be distinguished from the original halftone without the aid of a magnifying glass. Lead-molds are made by forcing sheet lead against the face of an original cut. Great pressure is required to obtain a sharp impression, six-hundred tons being sometimes applied. Consequently, type matter cannot be electrotyped by this process. Lead-molds are treated to a chemical process differing somewhat from that accorded to the wax mould, but the resulting shell is the same, excepting that the former are said to be harder and to give better printing results.

71. *Stereotypes.*—When cheapness is the essential item and a fine reproduction is not required, another process called stereotyping is employed. A stereotype is made from an impression or mold taken from the original cut, in a composition formed of papier-maché. While in a pulpy condition, the papier-maché is rolled upon the original cut until the impression is made. The cut is then heated until the mold is dried, whereupon the cut and mold are separated, and the latter, often spoken of as the "matrix," is filled with molten metal. When cooled, the stereotyped reproduction is mounted. This "matrix" may be used for making stereotypes fifteen or sixteen times. Stereotypes cannot be made of the finer half tones which use a screen of over eighty-five lines per inch.

72. *New styles in newspaper illustration. Ben Day process.*—It may be well to mention at this point the difference between the problem of the magazine artist from that of the newspaper artist. The magazines use a finer quality of paper and greater pains are taken with the printing than is generally the case with newspapers. The problem presented to the newspaper artist is a difficult one. The paper is coarse and the stereo plates only imperfectly reproduce delicate half tones. Even with line drawings of the usual kind only indifferent results can be obtained, and the simple outline drawing, which is generally successful from a printing standpoint, soon becomes monotonous and is apt to tell its story only to those who already know.

To meet the demands of newspaper conditions, artists are giving much attention to the development of a style of drawing which will prove as effective in its sphere as the beautiful and artistic work of the magazines. At present the Ben Day process is in high favor.[1]

73. *Other methods.*—A rival of this style, however, has arisen through the efforts of Mr. George L. Hunter, of New York, to develop a style that will not only be attractive when printed on the cheapest of paper and by the most rapid press, but that can resist all ordinary efforts of the engraver and stereotyper to emasculate it.

The problem of the artist consisted in producing a cut that would contain no solids to blur and blotch. This was solved by producing shapes by the direction and frequency of lines only. Not only lights and shades were thus obtained, but by the use of thin lines contrasted either by the direction or number, even color values were secured.

The two illustrations given on page 83 show the merits of Mr. Hunter's style.

The illustration of the sofa shows how directly and simply the story is told by this method. The rug grouping not only brings out the same qualities, but illustrates how successful the artist has been in getting balance and proportion in his display and yet keeping the space relations and the relations of units simple. It may be further noticed how the straight lines of the background in the rug picture give value to the contrasting lines that form the pattern. Says Mr. Hunter:

> A distinctive feature of the style is flatness of surface. The advertising part of the ordinary newspaper page consists of

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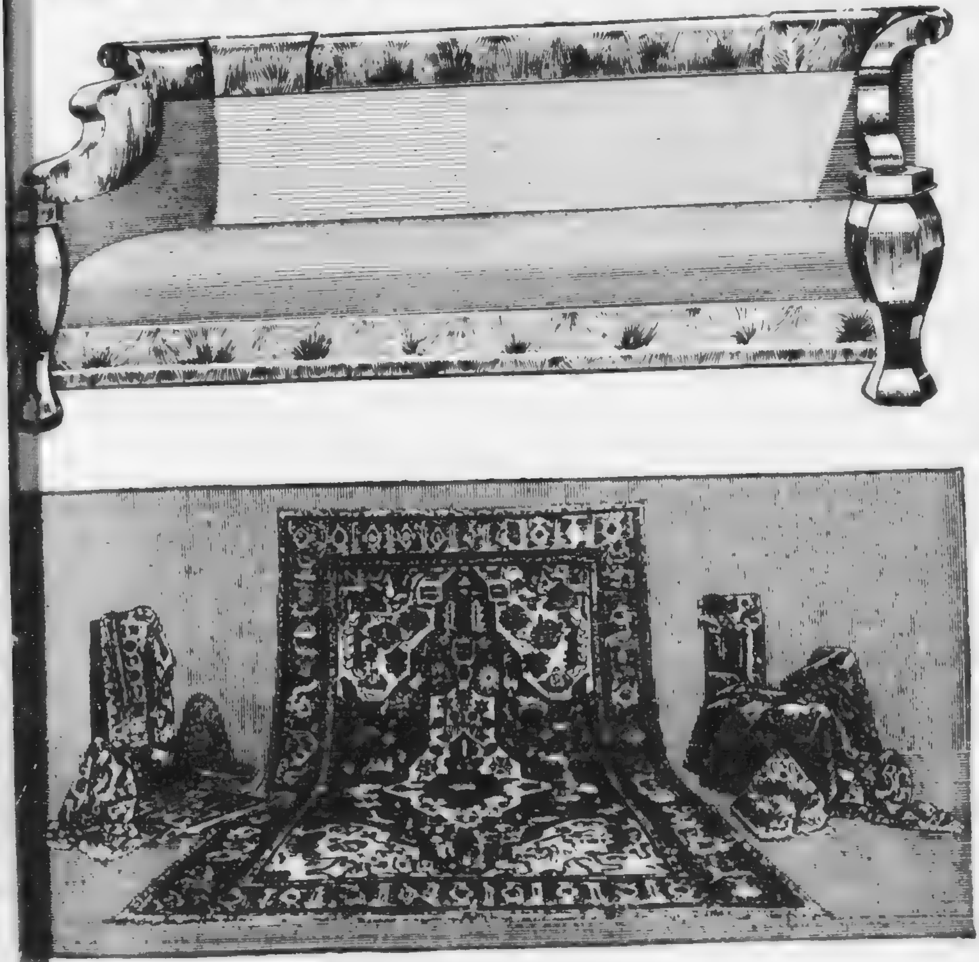
[1] This is a process for shading and stippling line cuts. It is accomplished by means of working on a design through a semitransparent celluloid sheet bearing the shading lines in relief which are inked with a hand roller. When pressed on the copy in the places desired these inked lines make a point. Artists sometimes produce a Ben Day job by hand, but this, when fine work is required, may be done much more quickly and cheaply by the photo engraver.

hills and valleys and peaks and promontories. Every advertiser is trying to rise above his neighbor. My advertisements are intentionally low and flat—beautiful plains that get accentuated by the surrounding mountains.



A NEW STYLE IN NEWSPAPER ILLUSTRATION.

Courtesy of the Publishers of *Advertising and Selling.*

If most newspaper advertisements were in quiet good taste, I admit that screeching would be an effective way in which t attract notice, but at a period when bad taste is so rampant, good taste has the charm of novelty in addition to its intrinsic beauties.

74. *Cost of reproduced plates.*—Stereotypes, nickeltypes and electrotypes are charged for according to size, quantity and mounting.

The cost per square inch diminishes as the size of the plate increases. According to the standard electrotype scale, an electrotype containing one square inch costs 23 cents, while one containing 36 square inches would cost only $1.19. Combined with this scale is a system of discounting which allows changes in the price to be made without altering the scale itself. It is done by varying the discount rates which is a simpler process than arranging a new price scale. The usual discount is about one-third of the scale prices. The prices as quoted are for line-cut mounted electrotypes. 15 per cent should be deducted when unmounted cuts are desired. If wood-mounted copper or nickel electrotypes are made of half tones, 25 per cent and 50 per cent respectively should be added to the scale prices. If unmounted, it will be 10 per cent less. If metal-mounted bases are desired, then scale prices should be increased two and one-half times.

Stereotyping costs may be computed from the scale for electrotyping by deducting the discount and then making a further allowance of 25 per cent to be taken from the remainder.

75. *Kinds of paper.*—The advertiser should have at least a general knowledge of paper and its uses. The cheaper grades are made chiefly from a mixture containing one part of sulphite fiber to two parts of ground wood filler. Such paper cannot be used for high grade

work, as it is very porous, and has a rough, uneven surface, and turns yellow within a comparatively short time. For these reasons it is used for type matter, not smaller than 6-point, line-cuts and the coarser half tones.

The medium and best grades of paper are made of cotton and linen rags; but the method by which it is finished has much to do with its printing qualities. One finish known as "sizing" is composed of a resinous, vegetable substance and when applied to the surface of the paper renders it impervious to ink. For the most expensive grades gelatine is used, while for the lower grades and for cardboards, clay is employed for sizing. A higher finish is given to paper by ironing it between hollow metal cylinders heated with steam. Thus the paper may be marked "S. & C." if it has been sized and calendered, or "S. & S. C." if it has been super-calendered by having been given an especially high finish. The various kinds of finish have special names. In the "enameled," both sides have been completely coated with clay and glue; while the "antique" has a soft uneven surface.

76. *Book and print papers.*—As the name indicates, book paper is used for books, catalogues, magazines, etc. The cheaper grades are made of wood-pulp while the more expensive grades are composed of rags. Various finishes are given to book paper, such as S. & C., S. & S. C., cameo, antique, enameled, but if half tone illustrations are desired, only the best enameled papers should be used, as the antique will not take a fine half tone. Book paper is also used for the better classes of circulars and other forms of advertising literature to be sent through the mails.

The common sizes of book paper are 24 × 36, 25 × 38, 28 × 42, and 32 × 44 inches. Double sizes are also made in which the sizes run twice those of the above, as 36 × 48, etc. The weights range from 35 to 140.[1]

Print paper is used principally for newspapers, posters, hand bills and the like. The colored posters which are used so extensively for out-of-door advertising are made of tinted print papers. The usual sizes are the same as the book paper sheets, and the weight ranges from 25 to 100 pounds.

77. *Cover paper, Bristol board, Manila papers.*—Although the name indicates the use to which cover paper is generally put, nevertheless it should not be implied that its sole usefulness from the advertiser's point of view is so limited. It may be effectively employed in making mailing cards, novelty folders, hangers, etc. For the purpose of getting valuable suggestions as to form, printing, and color schemes, the advertiser will often find it useful to have on hand a large assortment of sample cover stocks. These will be furnished free of cost by any large wholesale paper house. There is no way in which the ingenuity of the advertising man can be given a wider scope than in finding new uses for cover paper and in originating new and striking designs. With the fine enameled stocks, the most delicate effects can be obtained. By exercising care in the selection of the proper tint, a three-color effect may be had by the use of only two printed colors. Cover paper comes in three regular sizes: 20 × 25, 22½ × 28½, 23 × 32½. The weights of these sizes are respectively, 20 to 100 pounds, 20 to 120 pounds,

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[1] Weight usually means the number of pounds to the ream. The usual "count" has 500 sheets to the ream.

In listing paper, the prices are quoted in two ways, by the pound and by the ream. In ordering, the following specifications should be given, the name of the brand or maker, the size of the sheets, the weight, finish, tint or color.

45 to 75 pounds. Some of the less usual sizes are: 25 × 40, 22 × 34, 22 × 28, 22 × 28½, 24 × 36, 18¼ × 28, 18 × 28 and 25 × 28 inches.

Bristol board is made by pasting sheets of paper together, each layer being called a "ply." As this process was first used in Bristol, England, the name of that city has attached itself to this kind of cardboard. Its ability to fold without breaking determines in great measure the grade of this paper. Folding Bristol is given a better finish than the ordinary kinds and may be used for announcements of a particular nature. The ordinary white Bristol board is used for signs, business and mailing cards, etc. The size is 22 × 28 inches and the weight may be as high as 160 pounds.

Manila paper is made in two colors, white and buff. It is used principally for mailing booklets, catalogues, etc. The common sizes are 22½ × 28½ and 24 × 36 inches, the weights ranging from 80 to 100 pounds.

78. *Qualities of paper.*—By consulting any good encyclopedia, one may find information in regard to the process of making paper. It is intended here to simply call attention to the qualities which depend upon the process. Paper is made of fibrous materials that are merely pressed together. There is nothing to hold the particles in contact except the adhesive power of pressure and the glutinous quality of the sizing. No spinning or weaving processes are employed as in the making of cloth; consequently any change of temperature or humidity produces a change in the "cohesive equilibrium" of the fibers and the paper either shrinks or swells. But as it is more likely to stretch cross-wise than laterally since the fibers increase in thickness more than in length, the sheet increases in width rather than in length. All this must, of course, be allowed for by the

printer, and such allowance often taxes his skill and resourcefulness. Much, therefore, depends upon the paper merchant. It is he who controls the paper in stock while awaiting the orders of the advertiser or printer. These should know under what conditions of temperature and "seasoning" it is stored.

Many kinds of wood-pulp papers deteriorate in storage because of the action of the moisture upon the resinous acids contained in them. Other papers are damaged by being kept too long in stock because of the tendency of the fibers to arrange themselves, thus destroying the individuality of the paper which depends upon the satin and glove finish. Colored papers are seriously affected by careless handling in storage. Heat and light cause them to fade. In the case of writing papers such as bond and linen, it is found that the best work upon them is out of the question unless care has been exercised in thoroughly seasoning them. That is, all this paper should be kept under similar conditions of temperature and humidity for the same length of time so that each sheet may have the same homogeneous qualities. If possible, the conditions in the press room should not vary from those obtaining in the store room. From this it may be seen that a merchant who keeps all kinds of papers in one room cannot furnish the best qualities for every line of advertising.

Two other simple precautions will give an advertiser good returns: (1) Paper should be worked with the grain. (2) In some classes of advertising it is much better to use the wrong and not the right side of the paper.

79. *Testing paper.*—Every advertiser should know how to apply simple tests for determining the fitness of papers for specific jobs. Mr. George French in his

book "The Art and Science of Advertising" gives the following suggestions on the testing of papers:

Usually, printing paper requires a surface adapted to receive the impression of the type, rather than great strength or much sizing. It is important that the paper shall be free of acid, alkali and chlorine; that it has no uncooked wood or ligneous matter; that the sheet be opaque. To properly test paper it is necessary to have: A pair of scales, a dial-face micrometer gauge; a Mullen strength tester, apparatus for boiling water; five glass beakers; small bottles of nitric acid, red litmus, Congo red, silver nitrate, solution made of three or four crystals of potassium iodide dissolved in an ounce of water, to which is added one or two crystals of iodine; a bottle of this solution:

Phlorogluein	2 grains
95 per cent alcohol	25 c.c.
Conc. Hydrochloric acid	5 c.c.

To test for ground wood and liguin, wet the paper with a drop of the last mentioned solution and allow it to dry. If the cellulose is pure the color will not change; if it contains wood not properly cooked it will turn a light pink, and it will turn from a mottled to a brilliant red if the paper contains ground wood.

To detect the presence of acid, alkali, chlorine or starch, tear a piece of the paper in shreds and boil in a beaker with just enough water to cover. Cool the liquor and pour it into four different beakers. Into one glass drop a minute bit of Congo red, and if the liquor turns blue it indicates the presence of acid. Into the second glass dip red litmus paper, and if it turns blue there is alkali in the paper. To the third glass add three drops of nitric acid and three crystals of silver nitrate, and if there is chlorine in the paper there will form a white precipitate. To the fourth glass add a drop of the iodine solution, and it will turn blue if starch is in the paper.

For durability, tear a sheet in halves. Put one-half in a dark drawer and the other in sunlight. After two weeks compare the color, and test for strength on the Mullen tester.

To test the sizing, touch the paper to the tongue and note if the moisture is quickly absorbed or remains on the surface; or make a wide line on the paper with pen and ink, and when the ink is dry examine the edges of the line and the reverse side of the paper, to note if the edges of the line are sharp or if the ink soaks through.

To detect clay in paper, burn a piece and rub the ashes in the fingers.

To detect dirt, hold the sheet before a light and mark each spot; count the spots and compare with a standard sample of same grade and size.

To judge of the formation of a sheet, hold it to the light and look through it, or tear it in different places and both ways of the sheet. If properly made the sheet will tear evenly, and will not look cloudy.

To judge if a sheet will "fuzz" in printing, rub it with the coat sleeve and look across it toward the light. If it is "fuzzy" the fibres will be plainly seen standing on edge on the surface, (This test is not infallible. There are papers that are difficult to print on account of the "fuzz," but which endure this test successfully.)

To determine the way the "grain" runs, cut two strips one-half an inch wide by eight inches long; cut one lengthwise the sheet and one crosswise. Lay one on the other and hold by one end between the thumb and finger, and note if the top strip supports own weight or rests on the under strip. Reverse them. The strip cut with the grain will show itself stronger; that cut across the grain will sag more.

Strength of paper may be judged by tearing it, but it can only be satisfactorily determined by using a tester such as Mullen's.

To judge the opacity of paper, lay two sheets over printed matter and note through which the type can be more plainly seen.

To judge of the finish, look across the surface of a sheet held level with the eyes.

To find the thickness of a sheet, and so estimate its "bulking" quality, fold it twice and measure it in the micrometer gauge.

80. *How to figure stock.*—In getting out booklets, catalogues, etc., the advertiser will find it convenient in estimating the cost to have a simple formula at hand. Suppose it is desired to make a booklet with a page size 4 inches wide by 6 inches long, and the advertiser wishes to know how much stock will be required to produce 10,000 booklets of 12 pages each.

It is obvious that each leaf in the book must carry four pages, also that any book must have a number of pages which is a multiple of four. A book of ten pages, for example, would not be practical as there would be two leaves carrying four pages each and an extra leaf of two pages which could not be bound in and would have to be glued on. In figuring the amount of paper required, therefore, the unit of measurement will be a sheet 8 × 6 carrying four pages 4 × 6. A book of 12 pages will contain three of these sheets 8 × 6.

81. *Formulæ for determining size of paper and ensuing waste.*—The size of paper selected will depend upon the amount of waste resulting from cutting out this size sheet. As there are several sizes easily obtained, the advertiser should try the various sizes as given on the previous page, to determine which will cut most economically, that is, with the least waste.

24x36	(Size of paper)
8x6	(Size of page required)
3 × 6 =	18 pieces without waste

The first trial in this case produces satisfactory results, since there is no waste. The result is obtained by dividing 24 by 8, which gives 3; 36 by 6 which gives a quotient of 6. This shows that the 18 sheets 8 × 6 may be cut from a sheet 24 × 36 without waste.

Since each 12 page book will require three leaves 8 × 6, 10,000 books will require 30,000 sheets. As each 24 × 36 sheet cuts out 18 8 × 6 pieces, the 10,000 books will require 1,666 of the sheets 24 × 36. It should be noted that a reasonable margin should be allowed the printer for spoilage; this quantity depending upon the nature of the work.

In order to illustrate the case when waste appears in cutting, the following example is given of the number of pieces 6 × 5 which can be cut from a sheet 24 × 36.

Solution:

24x36 (Size of sheet)
6x5 (Size of piece required)
4 × 7 = 28 pieces with no waste one way, but one inch waste the other

It will also be noted that this is the most economical way to cut the paper in this case. If the figures of the size of the page had been reversed, the result would show in the following solution:

24x36 (Size of sheet)
5x6 (Size of piece)
4 × 6 = 24 pieces with 4 inches waste one way

Yet many times by reversing the figures as above, waste may be avoided, since by doing so the upper figures are brought into the relation of being equal or more nearly equal multiples of the lower figures.

There are many applications of this principle and by a little experience in actual practice it will be found easy to adopt it to many requirements. For example: How large a sheet will be required to cut 16 pieces, without waste, each piece being 6 × 9 inches?

6x9 (Size of sheet required)
4x4 (Factors of 16, the number of pieces)
24x36 (Size of piece)

In every case where a book runs into many pages the problem of binding is an important one, and the printer who is going to handle the work should always be consulted as to size of sheet best adapted before the paper is finally ordered.

This formula, however, will be found very practicable as a method of getting at the approximate cost of the stock.

CHAPTER IV

CONSTRUCTING AN ADVERTISEMENT

82. *Importance of harmony in style and purpose of an advertisement.*—The designer of a dwelling house is guided in his work by two primary considerations—the use to which it is to be put and the building site. When these points are decided upon, he proceeds to adapt the size of the house, its arrangement and style to these fundamental considerations. The feudal chief who desired protection from foes as well as an abode, built a castle on a hill; the feudal planter of later days in a land of hospitality, builds a mansion with inviting verandas and open driveways whose approaches have no suggestion of a sentinel. Both these styles of architecture are used to-day. The sites are generally appropriate, but the purposes are in most cases rather for display than protection or the exercise of hospitality. The castle on the Hudson River does not to-day suggest greater security. The mansion in New England is an anachronism, where every thirsty wayfarer is expected to pay for his glass of milk.

In these comparisons there is a lesson for the advertiser. Although his advertisement should have as a first requisite the power to attract attention, nevertheless he should not, in order to gain attention, sacrifice that harmony which must exist between construction and style on the one hand and its purpose and position on the other. Two reasons may be assigned for a common practice of ignoring this law of the "universal fitness of things." One is the straining for "originality," and the other is the attempt to adapt a motive which has made an advertisement a great success in one line of goods to another entirely unrelated product. When we go to the circus we expect to be startled. The bold assertion which shouts at us from the billboard in elephantine type is in keeping with the purpose of the business; but to adopt this method in announcing the annual rate of interest of a savings bank is as incongruous as to erect a barn in the style of the Parthenon.

83. *Illustrations should be pertinent.*—Many advertisers have been carried away with the effectiveness of illustrations in attracting attention. Without considering the suitability of the picture to the thing advertised, they have not hesitated to associate a pretty feminine face with everything ranging from ribbons to heavy iron farming implements. When a suitable picture is difficult to procure, careful study of type faces and borders and attention to their artistic arrangement, makes it possible to draw up an attractive advertisement without using an illustration. It takes no less ability to construct a clever "typographical picture" than it does to produce a well-executed half tone. When the advertiser realizes that pertinent and well-made illustrations are chiefly helpful in drawing attention to the reading matter and that artistically typed advertisements are most effective in attracting the eye and holding the attention, he has accomplished much toward the preparation of a good advertisement. It ought hardly to be necessary to add that if he has mastered its purpose he must have learned the "selling points" of the thing to be advertised.

In a lecture given before the class in advertising of the School of Commerce, Accounts and Finance, New

York University, Mr. M. M. Gillam, the originator of the Wanamaker style of advertising, illustrates the importance of making the most of the selling points:

> Mr. Singerly, publisher of the *Record*, had a magnificent herd of Holstein cattle at his country place outside of Philadelphia. They were kept with greater care than some people keep their children—housed in stone barns, fed on ensilage, groomed like horses. The milk was scientifically cooled, the cream separated by centrifugal machinery and butter churned from it with every regard for the best product. In Philadelphia at that day the famous Darlington butter sold at a dollar a pound and never lacked buyers. But the butter from Mr. Singerly's Holsteins, every whit as good, was put on sale two days a week at the Old Central Market at regular market prices. It didn't sell. There were some buyers, but no regular demand.
>
> "Hang it all, Gillam," he said to me one day. "Why doesn't it sell? See if you can write some sort of advertisement to make that butter go."
>
> Well, when I got around to the matter, the first thing that struck me was the old style pica of the Wanamaker ads—Wanamaker type, we called it. Then I began to ask myself what argument could be employed to interest people in this Holstein butter. This brought me eventually to what I believe is the principle of all advertising. I asked myself why I, or my wife, or my family, should use that butter. Because it was good—better than any other to be had at the price. The point was, therefore, to let people know how good it was.
>
> I began an investigation of Holstein cattle, and found that for a thousand years this breed has been the pride of Europe. When America was a wilderness the Holstein herds had been cared for like children, and many famous butter-making strains, like the English Holderness, were derived from them. It was intensely interesting to me, and I felt sure it would be to the public. So three ads were planned—the first to give the history of the Holsteins, the second to tell about them in America, and the third to deal with Mr. Singerly's herd and the

methods of making butter at his farm. Three cuts of Holstein cows were made. The ads took a half column of space in the Wanamaker type, with the cut in the center. The facts were so interesting that any one who began to read would continue to the end. The only advertising argument was comprised in a nonpareil line at the bottom—"Butter from a herd of Holstein cows will be on sale to-day at the Central Market at regular prices." One ad did the business. At noon of the morning the first ad was printed there wasn't an ounce of the butter left, and the other two ads established a demand that far exceeded the capacity of the dairy.

Some months after Mr. Singerly asked me what I knew about music.

"Nothing at all," I said.

"Well, there's a man named Willard Spencer here in town who's writing an opera for the Temple Theater, and I want you to advertise it."

The Temple Theater belonged to the publisher of the *Record*, but had never paid. This new opera was "The Little Tycoon." The Japanese were an unknown people then, and I found out what I could about them from books. A hundred and fifty little ads were written describing their life and manners, such as their way of sleeping on a wooden pillow with a lantern to keep away evil spirits, their custom of shaking hands with themselves, getting onto a horse from the right side and so forth. These were printed with little cuts of Japs planting rice, drinking tea, and so on, and at the bottom of each was a line, "The Little Tycoon will give a reception at the Temple Theater to-night." Almost immediately the theater began doing a business that far exceeded its capacity, and the opera had a run in Philadelphia that was never equaled on the road. After that I wrote some advertising for Kellar, the magician, then a youngster in his profession, using the facts of Kellar's own life and travels as the main theme of interest.

But this is like getting into an old garret. Perhaps I am telling you things that are of no interest to present-day advertisers.

84. *Determining the amount of space.*—The principles mentioned in this chapter should be supplemented by a careful study of the physical structure of the advertisement. The first consideration is the amount of space which it will occupy. In the matter of cost, this is of great importance, especially in magazine advertising or in the extensive use of any medium. The Wanamaker stores found that one of the great savings effected by putting in their own composing room was that of having the advertisements set in the store, where a strict watch could be kept, and where a word could be cut out here and there, a saving in the course of a day amounting to many lines of space. As the cost of a line in all the papers was something like four dollars, the composing room paid for itself.

Although the trade journals ask less for advertising space than the magazines, yet measured by results, many advertisers pay an unnecessarily high price—even at $50 a page—because they fail to use this space to the best advantage by not writing copy that "pulls."

85. *Summary of considerations in the use of space.*—In deciding upon the amount of space to use, the six following considerations will help to guide the advertiser through the many questions that will confront him in making his decision.

(1) Everything else being equal, a full page will attract more attention than a fraction of a page.

(2) The market for an advertised article should be ascertained as closely as possible in order to avoid the buying of more space than the profits warrant.

(3) The size and complexity of structure or the numerous qualities of a thing advertised are important elements in the determination of the amount of space to be used.

(4) The number of publications in which the advertisement is to run will often decide the size of the individual advertisements.

(5) In advertising a number of articles, it is better to devote a certain space to a few of them than to devote the same space to the whole list or articles.

(6) The advertising appropriation may limit the extent of the publicity but it is generally better to cover only as much of the field as can be done in a thorough manner.

86. *Size of advertisement in relation to expense.*—Taking up these points in order, it has been found that although the larger the advertisement, the more attention it will attract, the question resolves itself to a matter of expense. As one writer facetiously puts it, when we go to the circus we never fail to see the elephant, while the leopard sometimes escapes our notice. However, an elephant is a much more expensive animal to keep than a leopard. Then the question is simply this: Does the elephant pay as an attraction?

87. *Ascertaining the market.*—A disregard of the second factor has cost many advertisers heavily. It can be easily seen how an article which appeals to only a limited number of people in any community might be over-advertised. For instance, the number of persons in any community who have use for glass eyes is comparatively small. An advertising campaign, therefore, might be planned which would be so expensive that the profits from the sales could never overtake the costs for advertising space even though every market was fully supplied.

88. *Character of goods advertised.*—In considering the amount of space necessary in connection with the third item, it is obvious that the simpler the thing is

that is to be advertised, the more easily is prominence given to those parts or qualities which it is desired that the public shall see. For instance, less space is required for the display of a gas mantle than would be used in showing the mechanism of an automobile.

Advertisers often lessen the amount of space that would be necessary to display adequately all the important points which an article may have by showing only a part of the mechanism at a time. Two common ways of directing attention to some special point are the use of large arrows pointing at the desirable attribute, or by drawing the particular thing on a larger scale than the rest of the illustration, thus making it more prominent.

89. *Choice of publications space used.*—When the question of the number of publications in which the advertisement is to appear arises, the advertiser will find that he can distribute his space among them with greater effectiveness if he first determines the quality of the circulation from the point of view of his particular commodity. It will not be necessary to put the same sized advertisement in each of the twenty-five or more papers that may be found necessary to cover the entire field. If on the other hand, two or three papers reach all the prospective customers it may prove profitable to use more space per paper than when the field is much larger. In this connection Mr. A. M. Stryker, in the "Advertiser's Handbook," says:

> Take as much space as you will be able to make use of. If you are sure that you have sufficient striking, explanatory illustrations and "educational" copy to fill two pages—take two pages. If you only think you need two pages, and then begin to wonder how you are going to "fill" them—you don't. You more probably need only a page—maybe a half. Running a

few general assertions and the firm name in big black type through several pages is not using space—it is wasting space.

Most advertisers who try to make their advertisement do duty for a catalogue make a serious mistake. The majority of readers are interested in particular things and not in the mass. They are attracted to the advertisement by the special features. This is made plainer by devoting the space to a few specialties giving each its amount of space in proportion to its importance rather than by trying to give equal emphasis to a long list of articles that have little connection besides a common salesman.

90. *Distribution of advertising appropriation.*—It hardly seems necessary to caution an advertiser that his advertising appropriation is the measure of the cloth by which he must cut his coat. Yet there are various ways of distributing the appropriation. A grand splurge may be made one month and the next month little or no space may be used: or a steady, consistent method may be adopted by which the advertising space varies according to the emphasis it is desired to put upon certain features. Speaking of this point Mr. Gillam says:

> The average space used by Wanamaker's in those days was a column a day, but sometimes we took a page, and once two pages. But the next day's ad would be a half column. The advertising simply reported the normal gossip of the store. The size of the ad indicated its importance. A three-column announcement in the Philadelphia morning papers was instantly recognized by the people of that city as an event at Wanamaker's. It was a good method, that. I think to-day that the general news of a large store can be amply told in a column of newspaper space. The news of the store is like the news of the world. You can't take Port Arthur every morning, or bury a

Queen or assassinate a President. If you do, the thing palls. Worse yet, the advertising man must work in the treadmill of a page a day with the result that the advertising becomes lifeless and perfunctory. I firmly believe that present-day ads are too big. The desire to attract by bigness of space and bigness of statement has become a disease. The bread is spread so thin sometimes that you can't taste the butter. The everlasting grind of filling a page a day inevitably leads to exaggeration.

The last part of this statement is extremely interesting, coming as it does from one of the oldest and most successful advertising men in America. There seems to be no turn of the tide as yet in the direction of smaller advertisements on the part of the large stores. There is, of course, no hard and fast rule that can be laid down, but it is well to remember that an advertisement of the proper size and in the proper mediums is far better than the same amount of space divided among a large number of papers. The one makes the proper impression so far as it goes, while the other because of small type and weak display gains few, if any, readers. In the one case the advertiser gains readers at the expense of circulation; in the other, he gains in the number of publications and circulation but he sacrifices the public's attention.

91. *Planning the "layout."*—The size, form and content of the advertisement having been decided upon, the next thing for consideration is the arrangement of the type and cuts. The first possible difficulty consists in cutting down the text. The writer has written too much for the space at his command. The true test of the writer-advertiser now comes since he must be ready to sacrifice much that is "clever" for brevity's sake. He must keep his sales story strong yet fit it into the space harmoniously in order to catch and hold the attention.

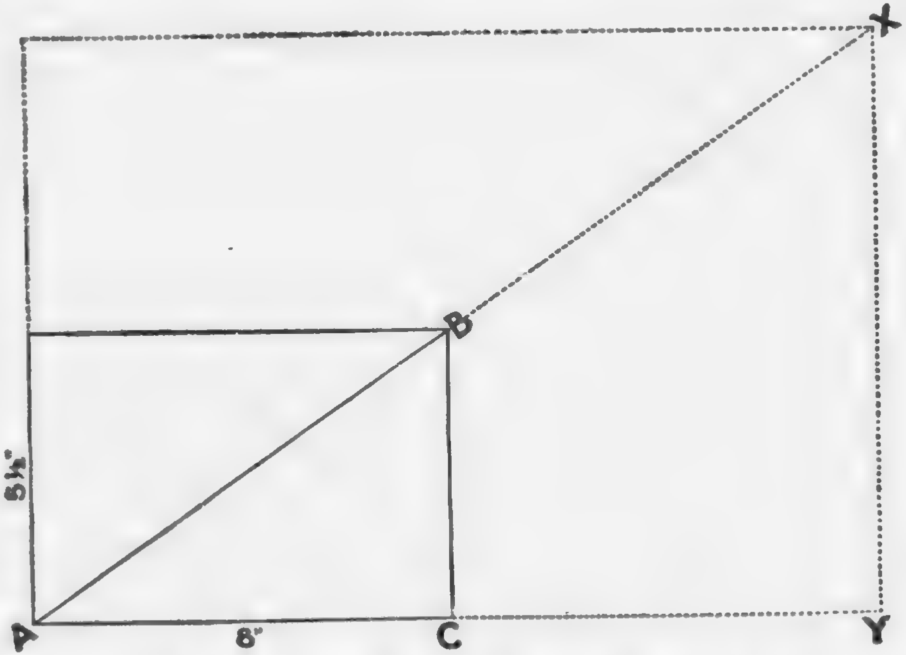
The first revision should be made with the idea of gaining clearness, forcefulness and pertinent content. Additional revisions should seek to give special emphasis to the selling points. This may be done by putting the important statements in the most prominent positions or by the use of display type. The "catch-line," the heading, the introductory and display lines will be first items of importance for which to provide suitable typography. By referring to the specimen types, it will be easy to judge whether a certain size of type can be used in the allotted space or not. The writer should be cautioned now against the tendency to choose "Ad" types and unusual arrangements, examples of which have been given in previous chapters. This is the chrysalis stage of the advertisement and the strength and force of the sales story may be easily injured by injudicious rearrangement of the copy.

A few practical suggestions are about all that can be given since the production of an attractive advertisement in harmony with the principles of rhythm involves an understanding of all that has been said in the other chapters. If any line is too short, it may be "letter-spaced" to the proper length or an "extended" type face used. A line that is too long may be shortened by being set in a "condensed" type face. Failing to get the right results from these methods, smaller or larger sized type may be tried. If this fails, then the copy must be changed.

The advertiser will save extra expense if he gives careful attention to the planning of the layout. After the matter has been put in type every correction must be paid for. The design, the balance and the proportion can be as thoroughly tested before being set in type as they can be afterwards.

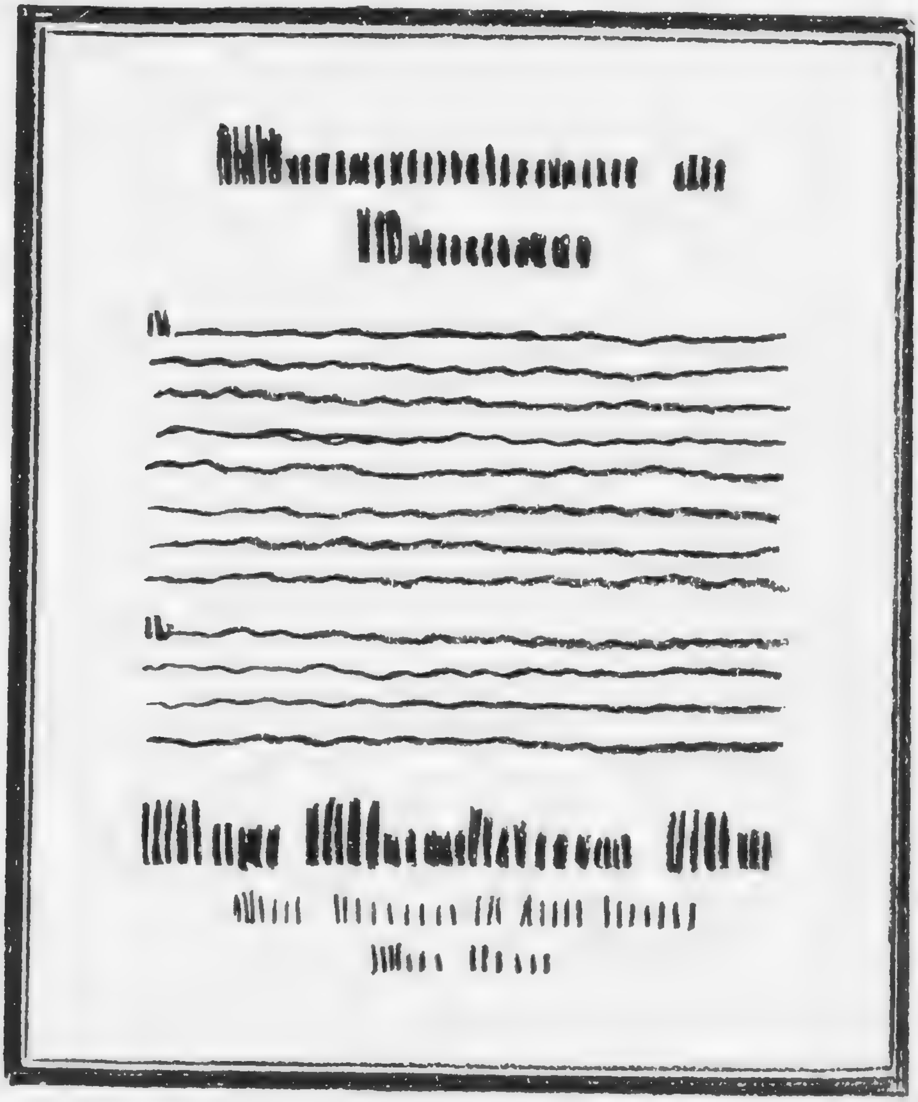
92. *Making the layout in mass.*—The layout in mass is simply a rough sketch of the advertisement which shows in bold outline the ideas of the advertiser. Such sketches, no matter how crudely executed, are of more assistance to the artist or draftsman who is to make the illustration than any amount of worded explanation. In making this layout it should be borne in mind that the work must be limited to the use of three colors. The display type will be black, the small type composing the body of the advertisement will be gray and the unoccupied space white. The only tools used in the making of the layout are paper, pencil or pen and ink and a ruler. The method of procedure will be as follows: Draw the border in its exact proportionate size. If the advertisement is to be engraved it is always better to have the design drawn on a larger scale than the one intended for the newspaper or magazines. The right proportion may be obtained by a very simple device. Supposing that the space allotted for the advertisement is to be a standard magazine sized paper 5½ × 8 inches. How large and in what proportions could the original advertising copy be made in order to be reduced to the desired size? By constructing a rectangle 5½ × 8 inches and then drawing a diagonal line so that it will extend beyond the rectangle, it may easily be determined how large the original drawing should be made by constructing another rectangle upon this extended diagonal.

Having decided upon the proportionate size as shown by the border, the display lines may be indicated by drawing heavy lines close together. If no reduction is intended, these lines should be of the same length and the proportionate width the same as the lines of type which are to fill these spaces later. The body type may then be indicated by light lines, keeping in mind con-



To find how large a "copy" should be made in order to reduce to a size $5\frac{1}{2}$ x 8 inches. Extend the diagonal AB to a distance equal to itself. At the extremity X drop a line parallel to BC. Extend the line AC until it intersects at Y. Complete the rectangle, and this will give the dimensions of a copy that will reduce most effectively to the desired size of the cut.

tinually that the white space is as important in its distribution as is the black of the heavy types and the gray of the body type.



Layout in Mass, Before Setting Ad. in Type, Showing How to Test Type Harmony. Gorham Advertisement.

A simple test for noting the correct distribution of the black, gray and white is to hold the layout at arm's length and look at it with the eyes slightly closed. If the effect is pleasing, the design has stood the test.

Masterpieces in Bronze

Some years ago we started an effort to popularize in this city the best bronze work of America and Europe, and today we offer for your inspection the results of a carefully selected collection of masterpieces of bronze in sculpture of both American and foreign artists,—original works which any collector or connoisseur would be fortunate to secure.

This exhibition now in progress, on the third floor, is the most notable one of its kind in America, and the present "revival" of bronze emphasizes its significance

The Gorham Co.

Fifth Avenue & 36th Street
New York

The Advertisement as it Appears After Being Set Up According to the Layout.

If the advertisement is to contain an illustration, this can be indicated either by pasting a proof of the cut into the layout, or if that is not feasible, the form of the cut may be roughly indicated and its color harmony tested by drawing horizontal lines after the manner shown above for the testing of type harmony.

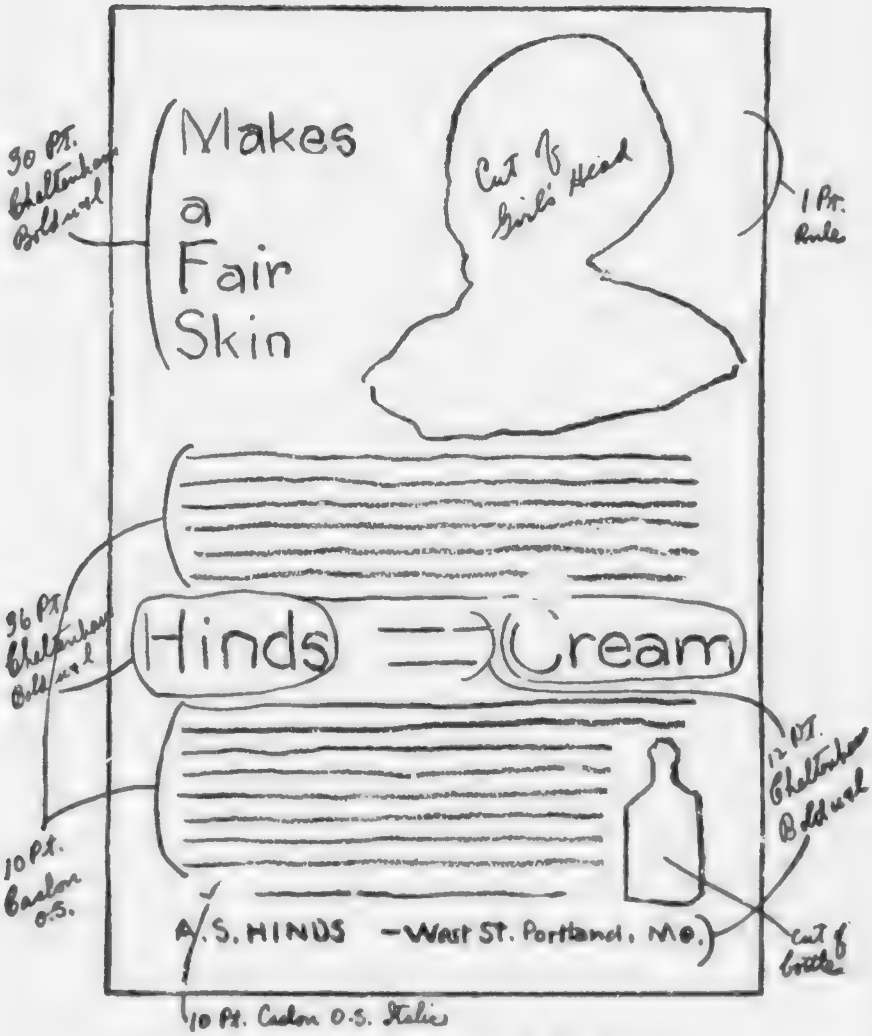
93. *Insertion of cuts.*—The position of engravings or cuts in the advertisement is subject to many conditions, but a few rules that are often applied may be given.

Engravings that do not match or are not dependent on each other should be kept apart. This may give better balance to the page and often permits better relief of type matter around them. Small cuts are generally set into the side of the advertisement, but if the cut is very small it may be inserted in the middle with reading matter to be adjusted on both sides. The lines may read across the page but care should be taken to see that the connection of the two parts of the lines is not broken by too great a distance. To avoid this, it may [illegible] visable to put the reading matter into two separate columns on the sides of the cut. Large cuts which permit very little reading matter on the sides may be set in the center so as to be independent of the type. The regulation of the white space about a cut may be aided by the general appearance of openness or closeness of the advertisement. If the cut has a well-defined and regular outline, it may be set closer to solid type than if it were irregularly formed. The blank spaces between the type and cut should be uniform on all sides. The title placed under an engraving may be set in small capitals of the text-letter if that is not too large; in lower-case of a smaller size; in italic lower-case or in capitals and lower-case of any light-face letter which will not destroy the harmony.

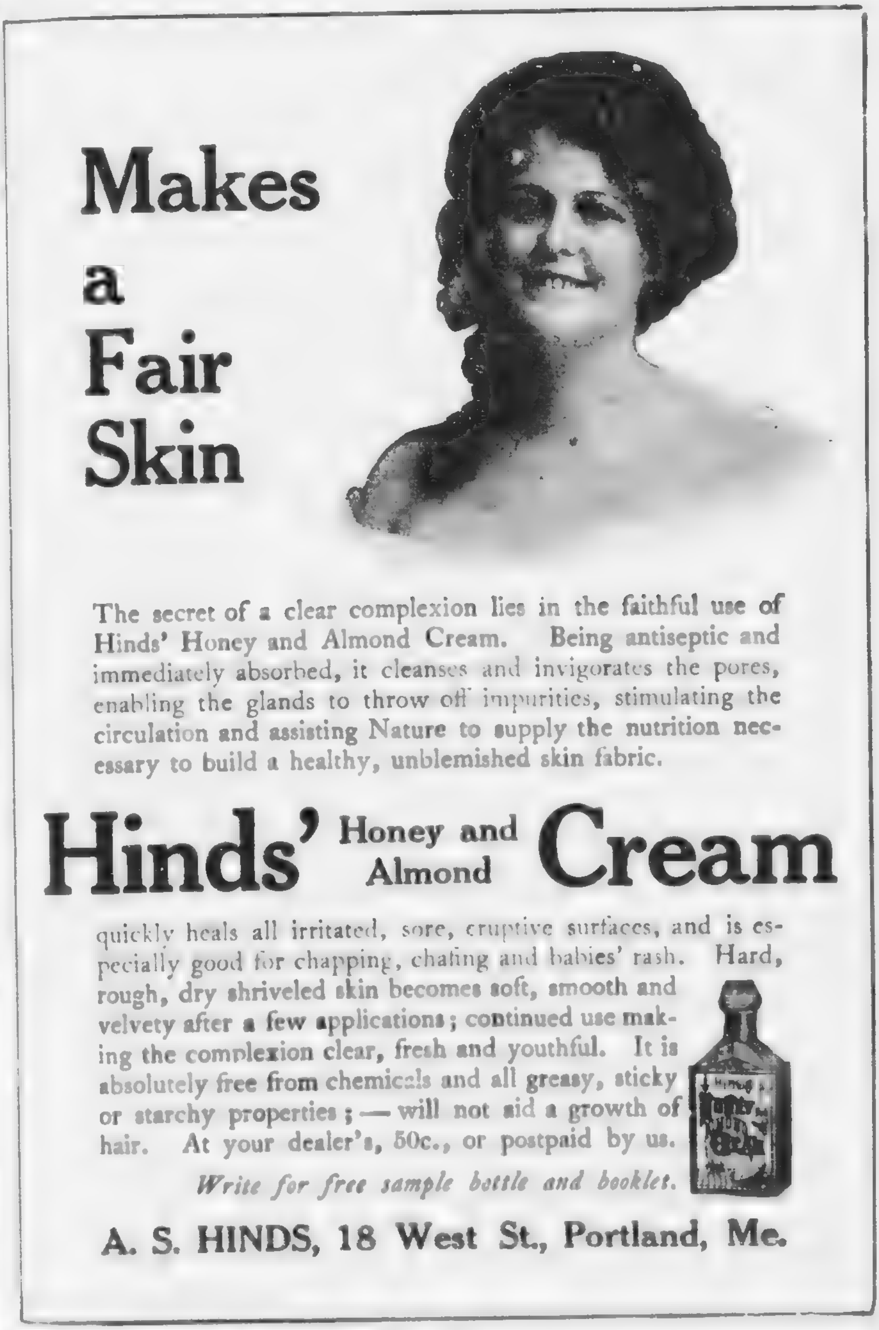
A long title should be set in two short lines, the first one longer than the second rather than to have one very long line. Illustrations do not require bold type for legend or title lines. A plain neat line is always preferable. A title or descriptive line may be put at the side, or if the cut is large, at one of the upper or lower corners.

94. *Layout for compositor.*—When the advertiser has satisfied himself that the layout in mass represents his ideas sufficiently well, the next step is to prepare a layout for the compositor. The latter must be instructed in every detail so that the advertiser's idea may have adequate expression in type. These details will include style of composition, location of cuts, etc. The following example shows the method of making a layout for a compositor. The advertisement is to contain two half-tone illustrations. The size of the advertisement, $5\frac{1}{2} \times 4$ was thought to be large enough to show the important details of the pictures and yet to give plenty of space for the type matter.

95. *Care in placing cuts.*—When several cuts are to be used in an advertisement, costly mistakes caused by transposing the cuts in the composing room may be avoided by marking the number of each cut in the space it is to occupy. Cuts are numbered by stamping the figures into the side of the block upon which they are mounted. When this is done with a pencil, the marks will soon be obliterated by frequent handling. A set of steel numbers can be obtained at almost any stationery store. Another favorite method employed by advertisers is to paste proofs of the cuts directly into the layout. This not only shows the exact amount of space to be occupied, but also shows how the cut will appear in a finished state. It is an especially good plan to follow in making up the "dummy" of a catalogue or booklet. In case there are no proofs of the cut at hand, it is not


30 Pt. Cheltenham Bold [illegible]
Makes a Fair Skin
Cut of Girl's Head
1 Pt. Rule
96 Pt. Cheltenham Bold [illegible]
Hinds Cream
12 Pt. Cheltenham Bold [illegible]
10 Pt. Caslon O.S.
A. S. HINDS — West St. Portland, Me.
Cut of bottle
10 Pt. Caslon O.S. Italic

Layout for the compositor showing all the details to be observed in setting up the ad.



Makes
a
Fair
Skin

The secret of a clear complexion lies in the faithful use of Hinds' Honey and Almond Cream. Being antiseptic and immediately absorbed, it cleanses and invigorates the pores, enabling the glands to throw off impurities, stimulating the circulation and assisting Nature to supply the nutrition necessary to build a healthy, unblemished skin fabric.

Hinds' Honey and Almond Cream

quickly heals all irritated, sore, eruptive surfaces, and is especially good for chapping, chafing and babies' rash. Hard, rough, dry shriveled skin becomes soft, smooth and velvety after a few applications; continued use making the complexion clear, fresh and youthful. It is absolutely free from chemicals and all greasy, sticky or starchy properties; — will not aid a growth of hair. At your dealer's, 50c., or postpaid by us.

Write for free sample bottle and booklet.

A. S. HINDS, 18 West St., Portland, Me.

The ad after it has been set up.

necessary to send to the printer for them. Ink the printing surface of the cut from an ordinary stamp pad, being careful not to mar or scratch the surface if it be a half tone, and then place it face downward upon a piece of paper under which are several other sheets all supported by a perfectly even and solid surface. Then by striking the base of the cut a mild blow with a hammer a rough print may be made, that will answer all the purposes of a layout.

96. *Two factors in determining form.*—The form of the advertisement may be determined by two important considerations:

(1) An illustration of an object which is long vertically, such as a windmill, should be made longer than it is wide; while an illustration should be wider than it is long if it is to give proper emphasis to important facts concerning an object whose length is horizontal, as a motor boat.

(2) One position on a page may be far more effective than another; the outside half of a page, divided vertically, is the one generally desired, and therefore a half-page illustration by fitting these dimensions may thus be made more striking than those in which the page is bisected horizontally. Of course, other conditions may make an illustration which runs across the page the more effective. Nevertheless, the form of the advertisement should not be governed too much by the usual form of the fractional parts of the page upon which it is to appear. As Mr. Stryker says:

> Advertisers who make use of space in this manner are just as unwise as would be a tailor who would make a suit of exactly the same size for each patron so that on a little man it would hang in folds and on a big man, burst with tightness. By comparing the ads in three or four issues of the same publica-

tion you will soon discover that advertisers are divided into two classes—those who have purchased space and have prepared their advertising to fit it; those who have prepared their advertising and have purchased space to fit it. It is hardly necessary to commend the latter method, as advertising produced in this manner "speaks for itself."

97. *Kinds of proofs.*—Every advertisement should be read several times to insure correctness of the size and face of the type, the arrangement, the thickness of leads, the punctuation, capitalization, spelling, etc. Proof is the name for the paper upon which is the impression in ink of the type or cuts. The cheapest kind is the stone proof. This is a rough proof made by forcing the paper against the type as it stands on the composing stone. If the advertisement has a half tone illustration, the method is not satisfactory as the half tone will not stand out clearly. For the most ordinary corrections, however, and for a cut which will print easily, a stone proof will do.

In other cases the following order is customary in making proof. The first is called the galley proof, which is on long strips of paper. It is called so because it is taken from type held in "galleys" or long narrow trays of metal or wood. Page proofs come next in order, made after the corrected galley proof. They are sometimes called the first revise and are made up in pages of the prescribed form. Page proofs are expensive when there are many alterations. When the corrected revise has been returned to the printer, the matter is made up into pages which are called press proofs. These are generally the final proofs and are supposed to be a perfect copy.

Besides these there are engraver's proofs or press proofs taken by engravers of half tones, zinc etchings, etc., for the purpose of showing how the cuts will appear; color proofs taken in colored ink or type for covers, back pages, calendars and other advertising matter, but which on account of their expense are not always furnished by engravers; flat proofs, which are unfinished proofs or proofs of unfinished plates and are sometimes furnished instead of color proofs; and silver print proofs, which are prints of illustrations and designs made from the negatives of these, and in this way a line drawing of a photograph may be made. After a silver print has been made of the photographs, a pen drawing is made directly on the print, whereupon the print is bleached.

A blue print is also used when it may be necessary to see exactly how the cut or advertisement will appear before the plate is made. Blue prints are the same as the photographer's blue print used by amateurs or architects. They are especially valuable in the making of catalogs, where there are expensive and very fine engravings to be made.

98. *Proof-reading.*—If a perfect copy of an advertisement is desired, it is of great importance that the proofs be read carefully to insure correctness not only of spelling, paragraphing, punctuation, etc., but also correctness of leading, spacing, display, indentation, etc. Although there are many methods of correcting proof, the knowledge of certain simple conventional marks will suffice for the ordinary proof reader of advertisements. These marks are placed both in the body of the type and on the margins to draw attention to certain alterations or corrections. Each mark in the margin shows what is to be changed and must have a mark in the type to show where the correction is to be made. The marks save considerable time both for the composer of the ad-

¶	Paragraph
No ¶	No paragraph.
rom	Change from italics to Roman
ital	Change from Roman to italics
l c	Put in lower-case, or small letters.
S C.	Put in small capitals.
caps	Put in capitals.
ꝺ	(Dele), take out the type or matter with a line drawn through it.
ᘓ	Reverse the type.
∧	Left out; insert the matter which is written in the margin.
tr.	Transpose the order of letters, lines, or words which are underlined.
wf.	Change the incorrect type or a wrong font or style.
Stet.	Let the matter stand as it was originally set. Stet is written in the margin.
. . . . .	These are put below a crossed word. Let it stand as it was originally set.
#	Insert more space where caret is marked.
◡	Correct uneven spacing between letters and words. The mark is placed in the type and "even" is written in the nearest margin.
⊐	Bring line to this point.
×	Change faulty letter.
⊙	Insert period
,/	Insert comma.
;/	Insert semicolon.
⊥	Push down space which blackens the proof into correct position.
□	Indent line an em.
/—/	One-em dash. Insert dashes of this length.
/——/	Two-em dash.
ꝺ #	Less space.
Out, see copy.	Something omitted. See copy.
═	Straighten lines.
Qu. or ?	Is this correct? See to it.

vertisement and the printer. Those most commonly used are shown on page 115.

99. *"Closing" of advertising forms.*—In order to allow for the time needed for the setting of the type matter, the reading of the proof, printing and getting ready a magazine or other publication in which advertising matter is inserted, a "closing" date is set by these publications which is the last day upon which any kind of copy intended to be inserted in a particular issue will be accepted. If a certain magazine is issued on the twenty-fifth of the month and it requires fifteen days for getting it ready, the magazine will "close its forms" on the tenth day of the same month. A publisher should be allowed at least one week before the closing date so that there will be sufficient time to send the advertiser his proofs and have them returned for any needed changes in the type matter. Otherwise dissatisfaction may result both to advertiser and publisher. Information in regard to "closing dates" if not announced on the rate cards may be procured from publishers on request.

CHAPTER V

ADVERTISING MEDIUMS

100. *General meaning of the term.*—The word "medium" is used in both a broad and a limited sense. Anything by means of which an advertiser calls attention to his goods is a medium. This would include billboards, trade papers, circulars and street cars. In a more restricted sense the term is confined to newspapers and magazines. These represent the chief means of reaching the consumers, as contrasted with the trade papers which reach dealers only. Magazines, newspapers, trade and technical papers are generally spoken of collectively as periodicals. In distinguishing between monthly and weekly publications, the former are termed magazines and the latter periodicals. Advertising men distinguish between monthly magazines as well. *Munsey's*, *Scribner's*, *Cosmopolitan*, *Century*, *Canadian Magazine* and others of this class are described as standard size magazines. Such magazines as *Literary Digest*, *American*, *Metropolitan*, *Canada Monthly and MacLean's Magazine* are termed flat sheets, while the *Delineator*, *McCall's* and others that appeal to women chiefly, are dubbed women's publications. There is a further class of periodicals in Canada and in the United States, such as *Farm and Fireside*, *Farm Monthly*, *Farmer's Advocate* and *Farmer's Magazine*, known as farm papers.

The weekly publication is well represented by such papers as the ***Saturday Evening Post, Collier's Weekly*** and *Canadian Courier,* which have a semi-news character. Trade and technical papers appeal to special classes of readers and are therefore sometimes called "class" papers. Such publications as ***Hardware Age, Hardware and Metal, Dry Goods Review*** and *Canadian Grocer* are correctly termed trade papers. The term "technical" applies to papers like the ***Electrical World, Canadian Machinery*** and ***Power House,*** while the *Christian Herald* and the ***Epworth Herald*** would be called "class" papers.

101. *Newspaper versus magazine.*—One of the first questions that confronts the large advertiser is the choice between the newspaper and the magazine as an advertising medium. As a general rule, it ought not to be difficult to decide. Each medium has its peculiar virtues, and it remains for the advertiser to judge whether his product will be given more and better publicity in the one or the other. Perhaps both may be used to advantage. The chief differences between the magazine and the newspaper are as follows: (1) A magazine lasts thirty days; the weekly, seven days; the newspaper, only one day. (2) The magazine is read slowly; the newspaper, hurriedly. (3) The circulation of the magazine is general; the newspaper is local, i.e., confined to a city, state or section of the country. (4) Magazines, as a rule, by using a better quality of paper and a slower process of printing, enable the advertiser to employ higher grade cuts for his work. (5) Conditions surrounding the publication of a magazine require that an advertisement be ready sometime in advance of the date of publication. A newspaper will accept an advertisement within twenty-four hours of its going to press.

102. *Character of goods advertised.*—In the first

place, the character of the advertiser's wares will largely determine the medium to be used. Second, if a ware can be advertised to advantage in either medium, the business policy which calls for immediate versus more remote returns may decide. Third, the mode of campaigning may influence the advertiser to prefer the newspaper to the magazine or vice versa. The newspaper is adapted to intensive methods. Localities can be worked systematically one after the other. Sometimes an article is especially appropriate for a certain district. Such conditions are generally met by the newspapers more satisfactorily than by the magazines. Fourth, conditions of trade must also influence the advertiser in the choice of a medium. Trade conditions for some lines of goods change rapidly; therefore, in some cases, by waiting for his advertisements to appear in a magazine the advertiser might lose many favorable trade opportunities.

On the other hand, the magazine is usually the most satisfactory medium when general results are desired. The average buying power of each magazine reader is greater than that of the average person who reads the newspapers. Intensive effort is profitable after the results from general effort have been obtained. The cost of increased business, after the "cream has been skimmed," constantly rises until eventually a point is reached where further effort in the same direction will not be profitable. As a rule, therefore, newspaper advertising follows the more general magazine advertising.

These conditions resolve themselves into an analysis of the product on the one hand, and a study of the market conditions on the other. When these have been determined, the advertiser must choose his means of reaching the consumer by a study of the character of the circulation and its territorial distribution.

103. *Character of a newspaper.*—What we really mean by "determining" the character of a newspaper is finding out the class of people who read it. A newspaper simply reflects the desire of its readers, and hence serves as a valuable guide in directing the advertiser's style and appropriation.

In the United States and Canada the newspapers are read by the masses. An appeal to the people that is to be quickly and thoroughly effective must include the daily journals; but a wise discrimination should be exercised. The American masses are not uniform in their attitude toward political and ethical questions, and they are keen in detecting inconsistencies between the editorial and advertising and news sections of the same paper. As one expert in bank advertising puts it:

> The newspaper that preaches the brotherhood of man and the Christian spirit, that is always assuming a high moral tone in its editorial columns, yet panders to the lusts and morbid curiosity of the mob in its news and advertising columns, is worthy of no support and has little valuable influence for the banker.
>
> Some will dissent from this view, arguing that it is to the class that reads this sort of stuff that the appeal must be made. Experience has proven otherwise. City bankers wanting the deposits of saloon men, race-track touts and bookmakers, dive keepers, and all the moneyed men of the underworld, of course, will go where their customers are most likely to see and hear them.

104. *Importance of discriminating choice.*—The same discrimination which the banker must use should be adopted by every advertiser in judging of the policy and method of the newspaper. It is well, therefore,

that from an advertiser's point of view some standard be set that may help in separating the good from the bad. Mr. Waldo P. Warren, at one time advertising manager for Marshall Field & Company, Chicago, describes the ideal newspaper from the advertising point of view thus:

> The ideal advertising medium is the home newspaper. It is a paper which is so filled with good thoughts for every member of the family that it finds a warm welcome and an eager reading wherever it goes. It is free from crime and scandal and unwholesome things. It takes more pride in the quality of its circulation than in the mere quantity—but it has the quantity as well as the quality. It is not boastful, nor too much given to finding fault. It wins the confidence of the people by its simplicity, honesty, purity and progressiveness. It handles the news of the day in a manner which appeals to the better class of people and to the better nature of all people. It emphasizes the hopeful features of the news rather than the discordant ones. It has a permanent location for its special features. It is an authority on whatever it undertakes to exploit. It has a reputation for correctness. It regulates its advertising pages by reasonable requirements regarding display and illustrations, so that the page represents a pleasing whole.

In remarking upon this passage, Mr. E. St. Elmo Lewis adds:[1]

> While some of these qualifications may be thought Utopian, none of them will be considered impossible. Yet few newspapers of our acquaintance could approximate even half of these requirements, which, we will admit, are in every way desirable. Mr. Warren might have suggested, in addition, that the ideal newspaper will endeavor to maintain honesty and integrity in the advertisements it permits to occupy its columns, and I think he would then have embodied all the requirements of an ideal newspaper.

[1] "Financial Advertising," by E. St. Elmo Lewis.

The same kind of discrimination which applies in the selection of newspapers applies also to magazines. A striking illustration of gaining an appeal to different classes of people is offered in a comparison of the *Ladies' Home Journal* and a monthly publication called *Comfort.* Both have enormous circulations, but a study of their respective make-ups would speedily show that an article intended for the intelligent and well-to-do American woman should go in the well-edited and well-printed *Journal* and not to the other publication. On the other hand, cheap goods such as "jewelry," remedies, agent's supplies, etc., which are meant to interest the ignorant classes would find *Comfort* a profitable medium in which to advertise. The fact that both of these publications rank among the most extensive advertising mediums in the country shows that each is successful in its own province.

105. *Choice of evening or morning editions.*—The question in regard to the relative effectiveness of advertisements in the evening and morning newspaper has often been discussed, as though a definite rule could be established whereby the one or the other could be excluded entirely without detriment to the advertiser. No such arbitrary and general rule can be made. The difference between the two papers is chiefly a time distinction. Only by a careful study of the local habits and customs of the people can tbe business man determine in which paper his advertisement will obtain the widest and most attentive perusal. The artisan class has as a rule little time for reading a morning paper. Purchases in the homes of these men are generally weighed before they are made. An evening paper is likely to be read thoroughly, both because there is time and because there is no other literature competing for the reader's time and

attention. On the other hand, an advertisement that appeals to the commercial class—to men who are habitually accustomed to quick action in matters pertaining to their affairs—may give better results if published in the morning paper. For instance, the merchant reads his paper on the way "down town." He is interested in the market news. A bank advertisement upon the financial pages would probably be effective in his case. Yet, even in the single matter of bank advertising, this rule would not prove an universal one, for a savings bank which appeals chiefly to the "home folks" would find greater success in the evening paper.

106. *"General impression" as an index.*—The character of a newspaper is best expressed by the term "general impression." This impression may be radically different from some one business man's private ideas. In choosing a paper, therefore, a careful study should be made in order not to let a prejudice stand in the way of a profitable business venture. The selection of a proper style of advertising depends upon the character of the paper and this is often indicated by the term "general impression." Take New York City as an example. There are nineteen daily newspapers. Each reflects the diversity existing in the population. The *New York Herald* and the *New York Times* appeal to about the same type of people—the intelligent wage-earner and the average business man. The *New York World* is a newspaper for the wage-earners and working men. The *New York Sun* and the *New York Evening Post* reach men of affairs, financiers and bankers, the *Sun* bearing the "general impression" of having a special Wall Street following. The *New York Commercial* reaches the market interests. The *New York Telegraph* reflects

the demands of the stage and of the sporting fraternity.

Toronto newspapers are classified as follows: *The Globe, Mail and Empire* and *News* reach much the same class—the progressive and intelligent business men and men of affairs; the *Telegram* reaches the working classes and wage-earners; the *World* and the *Star* reach the more intelligent wage-earners and the average business men. In Montreal, the *Press* and *La Patrie* have large circulations among all classes of French Canadians; the *Star* reaches all classes among the English-speaking population.

107. *Methods of discovering newspaper preference of locality.*—Having classified the newspapers of a locality according to their "pulling power," the advertiser should endeavor to eliminate the personal prejudice in favor of the medium that appeals to his own social or business set. He may draw his profits from an entirely different quarter. There are many ways by means of which the sentiment of the various classes of people can be found out. One firm gained valuable ideas of this kind by instructing the clerks to find out what newspaper their customers read. Another firm took a vote on the matter among the clerks, porters and servants in their employ. Several banks which felt they were not in close touch with their trade were able to revise their advertising apportionments, by sending out with each of the monthly settlements a card asking for information that would permit the bank to confine its announcements and advertising to the people most interested in their banking business. Such questions as the following were asked:

What morning newspaper do you regularly read?

What evening newspaper do you regularly read?

What newspaper goes to your home?

In which paper do you have the most confidence respecting honesty, fairness, responsibility?

The card closed with a request that the customer's answers be returned with the pass book when his next deposit was made. The information thus received threw new light on the old advertising policy of these banks and led to a change of the advertising mediums.

One source of information regarding the character of a paper as an advertising medium should not be overlooked, i.e., internal evidence gained from a perusal of the advertising columns of the papers themselves. This will often indicate its value for some special line of business. A bank looking for deposits may reason thus: high grade retail advertising indicates prosperous and thrifty readers—a home circulation and home influence; a home with money for spending in the retail store; and it also indicates some surplus saved for the bank.

108. ***Trade journals and class publications.***—The character of an advertising medium can be more clearly determined in the case of trade and technical papers than in any other. The size of the circulation is not the deciding factor in this case. The number of people interested in any particular business enterprise is relatively small when compared with the general newspaper or popular magazine, but from a point of view of publicity, the trade paper offers less uncertainty as to potential results. The advertiser can be certain that his appeal will be made to people who are directly interested, provided his product meets a demand of the particular trade.

Within the last few years great improvement has been made in the character of the contents of trade papers, both in news and advertising columns. The purely "write up" stage is gradually passing away, and "card" advertising has largely given place to advertisements that really have something to say.

The trade paper fills an important gap in the field of general publicity. The consumer has usually been made the point of attack by the advertiser for increasing the initial demand for a product. He in turn bears upon the dealer or wholesale consumer, an important class interested in the journals pertaining to their trade.

How costly the overlooking of any material link in a great national advertising campaign may be illustrated in the case of a certain soap campaign. When this firm began advertising their product in the United States they confined their appropriation, amounting to $500,000, to the magazines. A great demand was stimulated, but the dealers had never heard of it and hence could not meet the demand. The tactical mistake in the campaign consisted in not telling the trade about the efforts being made to introduce the soap into this country.

A somewhat similar experience was that of a well-known United States food product manufacturer who some years ago invaded the Canadian market. His products were advertised on a large scale in all the larger Canadian cities, but, unfortunately, he neglected to see that the retail grocery trade was first supplied with a large enough stock to fill orders resulting from the advertising. Later, when the trade finally came to handle the line, it was surprisingly difficult to move the goods. Additional advertising seemed only to serve as a reminder of the fact that inquirers had been unable on previous occasions to obtain the various brands they called for at the retail stores. An immense amount of money had been wasted in useless advertising and it was a long time before continued, persistent advertising saved the situation.

109. *Advantages of trade journals.*—The better trade papers have also an advantage over the newspaper and magazine in the fact that the readers of trade journals follow the advertisement from the business man's point of view — i.e., profits. Advertisements become real news of the market, prices and qualities of goods are compared, and valuable commercial knowledge, pertaining to the latest improvements in design of product, or methods and organization of the trade, become a substitute for the news sections of the daily papers. Advertisements are practical and essential ideas are put forward in concise manner, and often in much better form than the extended articles, which do not give the greatest amount of information, in a way that consumes a minimum of the reader's time. Mr. Gordon C. Keith, managing editor of the *Power House,* says in this connection:

> Giving the paper to the subscriber at a lower rate is very insignificant compared with the educative value of the advertisements. The advertisement has a mission of its own to perform that is of vital interest to engineers. Stationary engineers have told us that they owe their position solely to information gleaned from advertisements and catalogs. The engineer who gets in touch with different systems is in a position to recommend the most suitable under certain conditions. Then when the machinery or equipment is installed he can see that it is operated in the most efficient manner, because, thanks to the advertisement, he was well acquainted with it before it was ordered.

110. *Present status of trade journal advertising.*—One thing that has kept the advertising pages of the trade papers below the standards of the magazine and that of the large daily paper is the widest read notion

that benefits to be derived from the advertising pages of a medium depend solely upon the amount of its circulation. For instance, it is not uncommon to see in magazines of general circulation advertisements of such specialties as pulleys, boilers, concrete reinforcing bars, etc. Manufacturers of purely technical products are often fascinated by an advertising agent's proposition which calls for $7,200, perhaps for a "double page spread" in a paper such as the *Saturday Evening Post*. The same men would turn a deaf ear to a trade paper proposition which calls for $40 a month per issue in the half a dozen trade papers that reach with small percentage of waste the very readers desired by the advertisers.

That the general newspaper or magazine can compete successfully with the technical press which goes to a limited but directly interested number of readers leads to another consideration—the attitude of the advertising agency toward the trade publication. Two causes have contributed to a feeling of indifference on the part of the agency toward the trade paper. First, it is more difficult for an agency to create new business for a technical paper than for one of general interest. Second, the trade paper generally charges a much lower rate for its advertising than the other publications. Both of these causes reduce the possibilities of the agent's receiving large returns in the form of commissions.

There is no doubt that the agencies have done much valuable work in "educating" the manufacturer and the business man to the value derived from high class advertising, but the general mediums have been deriving the material benefits from the agent's labor because they could pay for it, while the trade papers were too indifferent to engage high-priced copy writers. A change in this respect, however, has taken place in the last few years. Able and efficient copy departments are maintained by the better class of trade and technical papers and the service offered is of great value to the advertiser. These departments are manned by expert copy writers who, as a rule, are thoroughly familiar with the trades or industries represented by their publications.

111. *Formation of syndicates of trade papers.*—As a further means of overcoming this lack of coöperation between agencies and publishers, there is a movement on foot in the United States among the trade publications to join together in a syndicate all the papers of a certain class. This permits them to treat with the advertising agency on a basis more profitable to both parties concerned. For example, one enterprising concern has formed a syndicate of textile papers. Any advertiser who wishes to secure coöperation of the department stores throughout the United States can do so at once through one central medium. By this method a higher grade of copy is guaranteed. The syndicate can afford to employ a higher grade of talent than the individual paper. The grocery and allied trade papers of the United States, some fifty-six in number, are similarly represented by one central agency with results that are satisfactory both to the advertisers and to themselves.

In Canada we find a somewhat different situation. The smaller population in the Dominion cannot support a number of different trade and technical publications in the same line. These papers are, however, published in groups by two or three strong publishing concerns. The MacLean Publishing Company, Ltd., publishes *The Canadian Grocer*, *Hardware and Metal*, *Dry Goods Review*, *Men's Wear Review*, *Bookseller and Stationer*, *Canadian Machinery and Manufacturing News*, *The Power House*, *Marine Engineering of Canada*, *Cana-*

dian Foundryman, Sanitary Engineer and Plumber and Steamfitter, Printer and Publisher. In addition, this concern also publishes other more general magazines and papers such as *The Financial Post of Canada, Farmers' Magazine and MacLean's Magazine.* The Hugh C. MacLean Company, Ltd., publishes *The Winnipeg Commercial, Western Canada Contractor, Western Canada Lumberman, Contract Record, Canada Lumberman and Electrical News.* The Gagnier Publishing Company, Ltd., publishes *The Cigar and Tobacco Journal, Wines, Liquors and Spirits, Clothier and Haberdasher, Trader and Jeweler.* This company also controls *The Motor Magazine, Motor Cycle Magazine* and other more general magazines.

112. *Changes in methods adopted by trade papers.*—Perceiving that the appeal to advertisers must be made along different lines than those employed by the other kinds of periodicals, the publishers of trade journals are emphasizing the element of quality rather than quantity in their circulation.

A trade publication that is popular in the office and also in the shop would hardly omit an opportunity to show the advertiser that while the men in the factory may never directly purchase machinery themselves, yet they have a great influence in determining the choice when several competing products are presented to the management and the office.

The *Textile World Record* recently published a statement which illustrates this attempt to establish a new faith in trade journal advertising. After emphasizing the necessity of knowing the names of buyers among the larger textile mills, it presented the following summary of three hundred mills prepared from the *Official*

American Textile Directory, and showed the kind of men into whose hands the *Textile World Record* fell:

POSITION HELD BY BUYER	Cotton Mills	Woolen Mills	Knitting Mills
President	18	19	23
Treasurer	24	25	30
Secretary	4	2	2
Agent or Superintendent	47	46	40
Special Buyer	7	8	5
	100	100	100

A statement recently made by *Canadian Machinery and Manufacturing News,* showing the circulation and position held by its subscribers at four Canadian points, illustrates the information such a publication is prepared to submit to advertisers. This particular statement, which is only partially reproduced, gives a general idea of the engineering plants in Canada reached by this medium:

NAME	Position held by subscriber.
NORTH BAY	
H. C. Reid	Master Mechanic, C. P. R. Shops.
Wm. Webster	Shop Foreman.
Thos. Ross	Master Mechanic, T. & N. O. Ry. Shops.
W. Black	Shop Foreman.
W. Cripps	Foreman, Nipissing Fdry. & Mach. Co.
COPPER CLIFF	
Canadian Copper Cliff Co. Office (old sub.)	
R. N. Ladd	Purchasing Agent, Can. Copper Co.
J. Garrow	Master Mechanic, Can. Copper Co.
Wm. Fraser	Foreman Machinist, Can. Copper Co.
E. Biggs	Tool Room Foreman, Can. Copper
Geo. Rapson	Moulder Foreman, Can. Copper Co.
SAULT STE. MARIE	
D. Kyle	Mechanical Supt., Algoma Steel Co.
J. O. Nesbitt	Gen'l Master Mech., Algoma Steel Co.
A. E. Stewart	Supt. of Shops, Algoma Steel Co.
J. Strickland	Master Mech. Coke Plant, Algoma Steel Co.
Chas. Fresch	Master Mech. Blast Plant, Algoma Steel Co.

Frank Lowry	Asst. Master Mech. Blast Plant, Algoma Steel Co.
W. A. Holmes	Foreman Machinist, Algoma Steel Co.
Wm. M. Mann	Foreman Toolmaker, Algoma Steel Co.
F. J. Tennis	Mgr. Can. Barker Co.
A. Calbeck	Owner, Machine Shop.
Northern Fdry. & Mach. Co.	Manager's Office.
John Nohrsted	Foreman Nor. Fdry. & Mach. Co., Algoma Steel Co.

FORT WILLIAM

T. S. Johnston	Shop Foreman, C. P. R. Shops.
J. S. Smith	Chief Millwright, C. P. R. Elevator.
Robt. Cliff	Chief Millwright, Empire Elevator.
Harry Walton	Toolmaker, Can. Iron Corporation.
A. M. Rimes	Foreman, Ft. William Machine Co.

113. *Gaining the advertiser's confidence.*—The advertiser ought to know these vital facts, and if, in addition to this, the size of the circulation is truthfully stated, he can accurately judge of the nature of the medium.

An illustration from the *Railway Master Mechanic* shows the same effort to gain the advertiser's confidence by showing him that its pages are read by the men who can sign the requisitions. The following phrases selected from its advertisements show where it considers its strength as an advertising medium lies.

> It circulates in the mechanical departments of the railways of America. . . . Contains each month news of vital interest to motive power and car officials. It covers this one field only. It lays no claims to other departments. Its readers are the officials who operate the great systems and say what equipment shall be bought. A railway magazine for mechanical officials. Practical, technical, clean, clear cut and close to the motive power department.

These illustrations from the trade press show that the publishers are making a fight to put their papers on the high plane which their opportunities as advertising mediums demand of them.

114. ***Trade publications must depend on quality.***—The trade paper must be content with reckoning its subscribers by thousands instead of hundreds of thousands and millions, as the magazines do. If it is to compete with the larger circulations of the magazines, it must show that results do not depend entirely upon mere bulk. Quality in a paper from the advertiser's point of view comes from the ability of the medium to create an effective demand for the goods advertised. Such a demand means the need for an article coupled with the power to buy it. Suppose that a technical publication goes to six thousand manufacturers, and that each of these needs a new machine of a certain kind, costing $400, every ten years. The effective demand here represented is $40 per year for each subscriber. If the advertising rate is $60 per page, it costs the advertiser of the machine 1 cent to reach each of the 6,000 possible buyers.

On the other hand, we may suppose that the machine advertiser, in order to "cover the country," uses a general magazine of 500,000 circulation. He pays for his space $500 per page. If this medium reaches 5,000 prospective buyers of the machine, which is a most generous allowance, the cost of reaching them will be each time 10 cents per man. Furthermore, because of the high price paid for his magazine space the advertiser spends more time and money in preparing a high grade advertisement to suit the space.

Considering the quality of the two mediums from the point of view of this particular product, it might be well to calculate the possible results if the $500 paid for a page in a general medium were spent for eight pages in his trade paper; if the whole story were told and a powerful appeal were made to the men most in need of his product and capable of buying it.

115. *Editorials as indexes to quality.*—The man who buys advertising space should keep an eye on the editorial page of the trade paper. An editor who is anxious to keep up the number of his subscriptions must do more than fill his editorial columns with matter secured through a manipulation of the shears, a little general news and a variety of antiquated jokes. Strong, earnest and original editorials devoted to the particular technical field hold up the subscription list more strongly than any other element in a trade paper. Mr. H. L. Aldrich, publisher of *International Marine Engineering*, says:

> The editor of a technical journal should have the one aim of giving to his readers the very best editorial matter that can be secured in his chosen field, so as to make the publication worth the full value of the subscription price. To throw in pocket knives, chromos, fountain pens and a variety of other things to induce a man to subscribe for a technical publication is a confession of rank weakness in editorial quality, or charging of a subscription price out of proportion to what the paper is worth. . . . The superintendent or manager of a shipyard would not waste his time in reading a publication that did not have the best of editorial quality. Neither would the chief engineer of a merchant marine vessel, or the senior engineer officer of a war vessel, bother himself about a publication that was edited by a "chair-warmer."

That a lively, aggressive and decided editorial policy is a strong factor in bringing an advertisement before the reader can be judged by the reading attention given to a publication. The following list of trade papers in the financial field was prepared by a prominent user of banking publications. Fifty bankers in each state of the Union were asked three leading questions as follows: First. What banking publication do you pay a subscription for? Second. What banking publications do you read most? Third. What banking publications come to your office free of charge? Answers came from a total of a little over 50 per cent of the bankers to whom the questions were put.

	Question No. 1	Question No. 2
[1] Bankers' Monthly	324	94
American Banker	311	250
Bankers' Magazine	205	263
Southern Banker	113	67
Banking Law Journal	104	81
Financier	88	43
Financial Age	83	65
Commercial West	74	58
Wall Street Journal	63	57
Pacific Banker	63	52
Commerce Monthly	56	42
Southwestern Banker	54	46
Northwestern Banker	54	32
Daily Banker and Stockholder	54	...
United States Investor	54	37
Financial Review	54	38
Confidential Banker	41	...
Chicago Banker	39	36
Western Banker	31	6
Banking and Mercantile World	30	10
Bulletin of American Institute of Banking	23	10
Banker and Tradesman	19	20
Money	17	14
Wall Street Summary	15	...
Mercantile Adjuster	13	3
American Bank Reporter	16	3
Michigan Investor	12	9
Van Norden Magazine	11	4
Finance	11	8

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[1] Quoted by St. Elmo Lewis, in *Financial Advertising.*

	Question No. 1	Question No. 2
Moody's Magazine	10	3
Bankazine	12	...
Journal of Commerce	11	11
Financial Section of New York Times	9	...
Economist	9	...
Texas Banker	10	12
Financial World	10	4
Bank Advertiser	10	5
Dun's Review	6	4
The Commercial Bulletin	6	2
Texas Bankers' Journal	6	4
The Banker	5	...
Clearing House Quarterly	5	2
Rhodes' Banking Journal	5	3
Financier	5	43
Bonds and Mortgages	4	1
National Banker	4	1
Trust Companies	4	1
Michigan Banker	3	1
Oklahoma State Banker	3	3
Monetary Record	2	...
Capital	1	...
Nebraska Trade Review	1	...
Bankadote	1	1
The Bulletin	2	2
Banker and Investor	1	1
Bankers' World	1	1

If such statistics could be collected for all branches of trade, it would probably be found that in every line of business, sample and free copy circulation is of little value to advertisers. A comparison of the two columns of the table clearly shows that the banking publications which are read most are generally those that are paid for. Furthermore, anyone familiar with the magazines in the list mentioned would be struck at once by the relatively low place which those publications hold that are weak from an editorial point of view.

This illustrates the importance of exercising care in weighing the claims of various publications seeking an advertiser's patronage. True circulation is nowadays taken to mean a paid circulation. It is important that the advertiser assure himself beyond all doubt just how the circulation of any medium he contemplates using is obtained and who gets the paper. The burden of proof is always upon the publisher and any good trade or technical paper will welcome critical investigation of its subscription list, editorial policy and any claims it makes in its solicitations.

116. *Opportunities of the technical advertiser.*—Because of the general backwardness in the method and quality of advertising in the class publications, there are great opportunities for the advertiser who adopts more progressive ways. His work would stand a good chance of being successful if only by reason of the agreeable contrast with the poor displays. The modern advertiser who will put in contrast with the worn-out general formulas, such as "proven by fifty years of unsullied success," "built for wear," interesting statements of concrete facts such as "these cylinders are made of close grained iron, thick enough to be re-bored if necessary," will have little opposition so far as competing for the reader's attention is concerned. This contrast is well shown by the above advertisements which appeared in *Advertising and Selling* as illustrations of this very point.

Another opportunity for the progressive advertiser lies in the fact that so many technical advertisers are fearful of disclosing some of their trade secrets if they use specific facts which might be adopted profitably by competitors. One advertiser who was not afraid of telling his "secrets" is the maker of a now well-known safety revolver. He told the public of the safety lever that makes accidental discharge impossible. He came into a field already well covered by old and reliable re-

BEACH'S BROOKLYN BRIDGE HOFFMAN NEWARK-ROSENDALE NORTON XXX

ROSENDALE 60 Years' Reputation Stands Behind Every Barrel WE CHALLENGE COMPARISON **CEMENT**

CONSOLIDATED ROSENDALE CEMENT COMPANY, 30 CORTLANDT STREET, NEW YORK

Specimen of the Old Style of Copy.

90% WILL PASS A 10,000 SIEVE

We are now grinding all cement so that 90% will pass through a 10,000 mesh sieve.

This increases its efficiency 25% more.

You can accomplish, without increased cost, more work with a given quantity, as the finer the cement the greater its sand-carrying capacity.

Thus improved

Louisville Hydraulic Cement

meets the demand for a very finely ground, reliable cement for brick, stone or concrete construction.

Nature is our chemist. Our product is therefore uniform.

We should like to have you write us for our illustrated pamphlets. They are interesting to cement users.

Western Cement Co.
251 W. Main St., Louisville, Ky.

The New and Better Kind of Advertising.

volver makers, but his method was unique—it dealt in a "trade secret," and it has built up a great business. Although others have followed with safety devices, he was the first to inform the technical readers of his product, and no competitor has yet overtaken him.

117. *Question of free reading notices.*—Every trade paper is confronted with the question of free reading notices or "write ups." Some advertisers seem to have the idea that an advertising contract entitles them to free use of the reading columns of the paper. News that is instructive or of general interest to the readers of the paper should, and usually will, be printed by any good trade paper, regardless of whether or not the news has to do with an advertiser. A new factory, a new product, a new plan of advertising, a new method in manufacturing is of interest to every man in the trade. But mere personal items or descriptions of old goods, the primary purpose of which is to give additional advertising to a concern already appearing in the advertising section, is of little value, either to the advertiser or to the publication. The openness of the advertiser's methods is questioned and the editorial policy suffers loss in prestige. The natural result is a falling off in interest in the reading matter carrying with it diminishing interest in the advertising pages.

The effect of a loose policy in this respect is illustrated in the reasons given by a large advertiser for canceling a long time contract with one of the largest trade papers in the United States. "If we were to send those people a cut of the first square we ever made and were to ask them to write it up, they would bring it out in their next issue in The New Goods Department. We, ourselves, do not wish to take any such advantage of any paper we use, but, on the other hand, we do not wish any of our new goods to be displayed side by side with the old goods of some other manufacturer. In our opinion, such a paper is of little value to the trade and can exert but little influence. So we have decided we can do as well without it."

118. *Contracts and terms.*—Most business men do not think it good policy to sign contracts for more than one year, unless they feel they are protecting themselves against a probable advance in rate, or in order to obtain a long term contract discount. In Canada, for example, the rapid growth of the country carries with it corresponding increases in the circulation of any good publication. Advertising rates, as a result, are increased at intervals and for this reason, strong publications are not inclined to accept contracts for more than a year or to allow discounts for long term contracts. A contrary policy would, under ordinary circumstances, be an evidence of weakness on the part of the publication.

The best trade papers are insisting upon consistency in their advertising terms. Cut rates produce the same havoc here as in any other line of business. The utility which the paper offers in the form of selling power is more easily comprehended by the buyer of advertising space if a one price policy is adopted and held to.

In fact, it may be said that no trade or technical publication of high standing, in the United States or Canada, will deviate from its published rate card.

Although trade paper circulations are not fixed with the same degree of accuracy as those of the popular magazine and although this is not the most important factor, yet the publication with the large circulation is, of course, most valuable. It must, however, cover its field in a thorough manner and be editorially strong.

The practice of charging from 15 to 40 per cent more for three or four insertions than when a yearly contract is signed makes it desirable to examine the quantity as well as the quality of the circulation. Other discounts allowed by trade journals are discounts for cash, discounts for a certain number of consecutive insertions, discounts contingent on the amount of space used, and for various other reasons.

In writing to publishers the prospective advertiser should request specific information in his first letter. This is necessary since many rate cards issued by trade journals fail to give complete information.

119. *Use of general mediums.*—Illustrated papers and magazines may be said to cover the caption of general mediums.[1] A recent newspaper directory showed a total of 23,595 different publications, of which 17,026 were weekly papers, principally local weeklies; 2,814 were monthly publications; and of the class publications, 952 were religious, 307 were devoted to agriculture, 239 to general literature and magazines, and the remainder were devoted to various special interests. The total circulation of each issue reached the enormous sum of 114,299,334 copies; i.e., for a period of 365 days the circulation amounted to 8,168,144,749 copies or enough

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[1] The question is frequently asked, "How many more newspapers and magazines are there now than there used to be?" The statistics are interesting. The number of publications in the United States at different periods are as follows:

Year.	Publications.
1861	5,203
1871	6,056
1876	8,129
1881	10,267
1886	14,160
1891	18,536
1896	19,760
1901	20,879
1906	22,326
1911	24,235

to give every person in the United States 107 copies each in a single year. Among these publications the monthly magazines furnish at least 520 copies for each 1,000 of the inhabitants. The figures show something of the power and the opportunities of the advertiser who uses the general mediums.

120. *Distribution of publications.*—It is important that every national advertiser study carefully the territorial distribution of the general medium. A periodical that has a large circulation in Chicago may be far out-distanced by another of the same character in St. Louis. Or, in Canada, it may be found that of two publications of the same character, one has a larger circulation in the Province of Ontario, while the other's circulation in the western provinces is particularly strong. Thus it may be well to have a population map at hand, which should be compared with the statistics furnished by the solicitors' departments of the various publications. Such a comparison will show that, in a general way, the density of population and circulation of periodicals roughly coincide.

For instance, a map showing the relative density of circulation over the United States would disclose the fact that, of all kinds of publications, the greatest circulation is confined to the country east of the Mississippi River and north of Mason and Dixon's line. Illinois, New York and Pennsylvania each have a circulation of 10,000,000 and over. Maine, Massachusetts, New Jersey, Ohio, Indiana, Missouri and Tennessee each have between 2,000,000 and 10,000,000; while California, New Mexico, Kansas, Nebraska, Texas, Minnesota, Iowa, Georgia, Virginia, Maryland and Kentucky each show a circulation of between 500,000 and 2,000,000. The other states have less than 500,-

000 each. A further analysis shows that the first ten states named contain 81 per cent of the combined circulation of all publications. It is evident, therefore, that in a general campaign, unless special effort is made to use the papers that circulate in the far west and south, the publicity will be confined largely to the northeastern section of the United States, where the population is densest and consumption of all products greatest.

In Canada, approximately 50 per cent of the circulation of a national magazine such as *MacLean's, Canadian Home Journal* and *Canadian Courier* will be found in the Province of Ontario. The balance is about equally divided between Quebec and the maritime provinces in the east, and Manitoba, Alberta, Saskatchewan and British Columbia in the west. The *Western Home Monthly* and the *Canada Home Monthly* circulate principally in the Canadian West. Because of the large French speaking population in Quebec, the circulation of any English magazine in that province is naturally small. It is clear, however, that a judicious selection of magazines in Canada will provide an advertiser with circulation uniformly covering the entire country.

121. *Analysis of publications.*—The same general method should be followed in determining the character of a general medium as is used in the analysis of the trade paper. Its circulation and its personality determine the pulling power and the advertising rates of a magazine.

122. *Magazines for women.*—Advertisers commonly speak of the general mediums as being divided into three classes, since each attracts a distinct class of readers. This makes some publications more valuable to one advertiser than to another. First come the women's periodicals, of which the *Ladies' Home Journal* and the

Delineator are prominent examples. In a sense these two mediums have set the type for all others of this kind of publication. It would not be safe, however, for an advertiser to rest contented with so simple an analysis, for each of these papers has an individuality quite different from the other.

The *Ladies' Home Journal* and the *Delineator* appeal to every class of woman; to the home side of her nature, and also to the social side. These two publications show distinct characteristics in their make-up. The *Journal* among the women's papers has set the standard size for this class of publications. The size of its type page is 9½ by 14½. The *Delineator* held to a size of its own for a number of years with a page 6½ by 9½, but recently its dimensions were made the same as those of the *Journal*.

In another respect these two papers resemble each other and that is in their power to hold their position as a "regular" family paper. The renewal of subscriptions year after year for some one paper is not so characteristic of American homes today as in the past. One or two magazines will be taken one year, and the next year something new will find a place within the household. But in the matter of women's publications the choice is more restricted, and as a consequence the *Journal* and the *Delineator* hold the family allegiance with great tenacity. In Canada, *The Home Journal* is the only publication that might strictly be termed a woman's magazine, having general features that distinguish a publication of this type.

123. *General monthlies and weeklies.*—The second class of magazines embraces the great monthlies, such as the *Atlantic Monthly*, *Harper's* and *Scribner's*. An analysis of these publications would show that each has

a peculiar advantage as an advertising medium. Each wields an influence over its constituency worth paying for. These papers appeal to their readers in a manner that makes them look upon the magazine as "their paper," and hence an advertisement gets the benefit of the confidence with which the magazine has inspired those readers. If the business man has an article that appeals to the conservative, educated man and woman, he would find appreciative readers in the subscribers to these magazines. There are shades of difference, of course, among these publications, for, whereas the *Atlantic Monthly* is considered the most conservative literary publication in the United States and has a comparatively small circulation, *Scribner's* stands in the middle-ground between the conservative *Atlantic Monthly* and the popular magazines, such as *McClure's* and *Everybody's.* These latter differ from the *Century* and *Harper* class in that they belong to the masses and enjoy a proportionately larger circulation. By their aggressive business methods and journalistic policy these popular magazines have developed a field—or rather filled a demand—which no other class of publication reaches without political affiliations, free of that newspaper bias which goes with the daily and weekly papers. These magazines appeal especially to the typical American man of affairs.

Following closely the above publications in general characteristics, comes another division of the monthly class, i.e., *Munsey's* and the *Cosmopolitan,* yet upon close analysis each is found to reflect a different and distinct constituency, and it is in this that the advertiser is interested chiefly. Thus the *Cosmopolitan* has always assumed a more or less radical editorial attitude in literature, politics and art. "Progressives" in thought and action read this type of paper. *Munsey's*

Magazine, as is shown in a former chapter, has always been a paper of the common people, making as its specialty an appeal to the better taste in illustration and personal journalism.

What is true of United States mediums in this respect is likewise true of Canadian publications. Comparing Canada's three leading monthly magazines it would be found that each appeals to a particular class of readers. *MacLean's* reaches the homes of the leaders of society, finance, commerce and politics; *The Canadian Magazine* appeals to art critics, professors, teachers and those of pronounced literary tendencies; *Canada Monthly* reaches readers of light fiction.

There are other monthly publications which fall within this general class, such as the *Journal of Accountancy*, *System*, *World's Work*, etc., but they really belong to the class publications which were named above.

Turning to the great weeklies we have a third class of general mediums. Prominent among these are *Collier's*, *Harper's Weekly*, *Leslie's Weekly*, *Outlook*, *Youth's Companion*, *Literary Digest*, *Saturday Evening Post*, *Canadian Courier* and *Saturday Night*.

124. *Influence of editorial policy.*—No attempt will be made to analyze these publications even in a superficial way. The analysis made of the monthly magazines was simply to indicate the direction which the investigator must take if he would remove as many as possible of the uncertainties that lie in the path of every advertising venture.

What the advertiser wants to know is the size of the circulation and where the medium goes. Some of this information may be obtained by a general inspection of the editorial policy. A difference in the editorial point of view indicates a difference in the mental attitude of the readers. For example, the *Saturday Evening Post* makes a specialty of discussing savings investments. In harmony with this point of view the editorial policy takes a sane and conservative stand on the questions of the day; hence its influence with the average man is very strong, because he feels that every proposition advertised by the *Post* has been investigated.

The advertiser may further learn that in the United States *Harper's Weekly* represents the opinions of the commercial East, and that *Munsey's* is relatively stronger in the West than in the East, in Canada, that *MacLean's* is strong in the East, while the bulk of *Canada Monthly* circulation is in the West. But if he wishes to know whether the circulation management is working vigorously and effectively in any particular territory, the advertiser should demand such knowledge of the solicitor.

125. *Experience of Collier's Weekly.*—An example of what one publication has done to gain the confidence of its advertisers is shown in the statements issued by *Colliers' Weekly*, which are printed on pages 148–149.

The actual net circulation of *Collier's* is given in a statement signed by public accountants. That this guarantee is not an advertising dodge is proven by the policy pursued by the company since its adoption in 1908. In this year the company refunded every advertiser pro rata of what they had paid in and on a basis of about 13,000 copies shortage. This refund amounted to many thousands of dollars.

This was the beginning of a policy which is gradually being adopted by other publications and may become general. Again in 1909 another refund was made to a part of its advertisers, namely, those who used the paper the first part of the year, but not the last six months.

Circulation Analysis *of* COLLIER'S

The National Weekly

STATEMENTS ARE ISSUED UNDER THE FOLLOWING CLASSIFICATIONS:

1. *By States*
2. *By Occupations*
3. *By Buying Centers (i. e., within fifty mile radius of the larger cities)*
4. *By Groups of Cities*
5. *By Individual Cities on Request*

The contents of the first two statements will be given only as examples.

STATEMENT No. 1 — BY STATES

NORTH ATLANTIC

		% of Total
Maine	3,080	
New Hampshire	2,201	
Vermont	1,982	
Massachusetts	25,101	
Rhode Island	4,734	
Connecticut	6,956	
New York	64,328	
New Jersey	17,336	
Pennsylvania	38,604	
	164,322	30.1

SOUTH ATLANTIC

Delaware	983	
Maryland	8,016	
District of Columbia	3,724	
Virginia	6,711	
West Virginia	4,789	
North Carolina	4,587	
South Carolina	2,315	
Georgia	5,160	
Florida	3,467	
	39,752	7.3

NORTH CENTRAL

Ohio	28,617	
Indiana	18,074	
Illinois	33,936	
Michigan	15,223	
Wisconsin	12,411	
Minnesota	12,952	
Iowa	10,981	
Missouri	18,429	
North Dakota	2,544	
South Dakota	2,708	
Nebraska	6,640	
Kansas	11,319	
	173,834	31.8

SOUTH CENTRAL

		% of Total
Kentucky	7,344	
Tennessee	7,284	
Alabama	5,296	
Mississippi	3,074	
Louisiana	7,726	
Arkansas	4,456	
Oklahoma	7,300	
Texas	13,492	
	55,972	10.2

WESTERN

Montana	3,489	
Idaho	2,184	
Wyoming	934	
Colorado	9,943	
New Mexico	1,758	
Arizona	2,042	
Utah	4,041	
Nevada	743	
Washington	13,656	
Oregon	5,204	
California	36,060	
	80,054	14.7

Canada	30,021	5.5
Foreign	2,075	.4
Total	546,030	100.

STATEMENT No. 2 — BY OCCUPATIONS

FINANCIAL CLASSES	
Bankers and brokers	5,287
Bank officials and cashiers	7,564
Real estate and insurance brokers	11,519
Insurance and trust officials	515
Treasurers	507
	25,392
PROFESSIONAL CLASSES	
Physicians, surgeons and oculists	21,293
Lawyers	13,592
Dentists	7,488
Druggists and chemists	7,923
Scientists, professors, teachers	5,948
Electricians	4,243
Students	2,774
Secretaries	1,726
Architects	1,341
Clergymen	1,242
Artists and sculptors	1,154
Miscellaneous	3,353
	72,077
BUILDING AND ALLIED TRADES	
Including builders, contractors, engineers, dealers in lumber, decorators, dealers in building materials	32,356
GOVERNMENT OFFICIALS AND THE PUBLIC SERVICE	
Federal and municipal officials	6,485
Public service	7,854
Consulates	684
	15,023

MANUFACTURING PURSUITS	
Officials and owners	56,031
Foremen, expert mechanics, etc.	33,278
	89,309
RETAIL DEALERS	
For example: Grocers, 14,823; butchers, 7,768	89,812
OFFICE WORKERS OF ALL CLASSES	129,767
SALESMEN AND BUYERS	23,664
HOTELS, CLUBS, RESTAURANTS, READING ROOMS, AND PUBLIC INSTITUTES	20,750
TRANSPORTATION	
Steamships and Pullman cars	230
Officials	643
Engineers, despatchers, agents, conductors, etc.	19,280
	20,153
HOUSEHOLDERS, HOUSEKEEPERS, ETC.	14,101
ADVERTISERS AND ADVERTISING AGENCIES	5,059
NEWSPAPERS AND MAGAZINES	3,543
MISCELLANEOUS	5,024
Total	546,030

Collier's guarantees to every advertiser for 1910 an average of 500,000 copies, 95% of which is to be net paid, for the numbers in which his advertisement appears. A pro-rata refund will be made to every advertiser for any shortage of this guarantee. Any advertiser can have access to their circulation books at any time.

The above circulation of 546,030 was certified to by Messrs. Price, Waterhouse & Company, Chartered Accountants, upon their examination of our circulation, December, 1909.

P. F. COLLIER & SON,
Per J. H. Guy, *Comptroller.*

Those advertisers who used the paper the whole year did not get a refund because during the second half there was an excess over the guaranteed number. Furthermore, the advertisers who received an excess above that which they were guaranteed paid nothing for the surplus.

The business world quickly responded to this attempt to strengthen their confidence in the advertising policies of magazines. This response is shown in the larger amount of advertising carried by *Collier's* in the year 1909 as compared with 1908, while the amount carried in 1910 was at least 25 per cent more than that carried in 1909. In commenting upon this policy and the success with which it has been carried out, Mr. C. E. Patterson, the business manager, says:

> Advertisers and advertising agents are no longer worrying about *Collier's* circulation. They do not worry whether they get 300,000 or 500,000; they know from past experience that they only pay for what we actually deliver.
>
> I believe advertisers have a right to demand to know the exact circulation of publications that they are using. Investigation shows that this information is hard to obtain. Publishers will not quote in round or net figures or, if they do, they will not promise to refund for shortage.
>
> As an excuse for not doing this some publishers say it is not right to ask them to pay for shortage unless advertisers pay for excess. Wheat is sold by the carload but paid for by the bushel; woolens are sold by the bolt and paid for by the yard.

In addition to quoting a circulation, *Collier's* gives its advertisers all the information that they could reasonably demand. Thus besides the statements shown above it also prepares statements showing the circulation according to buying centers (i.e., within fifty mile radius of the larger cities) by groups of cities, and by individual cities on request.

By pursuing this policy *Collier's* set an example that must sooner or later be followed by all reliable publications. This is in harmony with the constant demand of advertisers that magazines and newspapers furnish reliable data as to the amount of their circulation.

CHAPTER VI

ADVERTISING MEDIUMS (Continued)

126. *Newspapers, home prints, patent insides.*—Newspapers may be spoken of as dailies or as weeklies. The former may be either metropolitan or country papers, but such a division is purely an arbitrary one. Advertising men generally consider as metropolitan dailies those which are published in cities of the first rank, of which there are about twenty. All other papers are called country dailies.

There is another division of newspapers which is important because of its numbers. This consists of the weekly newspapers and they exceed all other publications put together, there being about thirteen thousand in all. Two reasons may be given for the growth of the number of weekly newspapers in the United States and Canada. The postoffice department has given more assistance to this form of periodical than to any other, and a system of coöperation exists by which many different weeklies are printed in part by one central printing concern. The cost of printing has been greatly reduced for the small country publisher. These concerns are called "ready print" companies and they supply on an average about eight thousand newspapers with ready prints. This feature is important to the advertiser since it permits him to economize in the matter of plates or electrotypes whenever undertaking an extensive campaign. For example, only one plate or electrotype need be sent to the home office of the "list" where the insides of perhaps two thousand papers may be printed from the one plate.

127. *Coöperative printing.*—The following table shows, by states, provinces and territories arranged geographically, the number of newspapers printed on the coöperative plan:

Table 57.—Newspapers printed on the co-operative plan, by states and territories: 1900.[1]

STATE OR TERRITORY	Number of Newspapers.
United States	7,749
North Atlantic division	728
New England	177
Maine	13
New Hampshire	30
Vermont	10
Massachusetts	90
Rhode Island	16
Connecticut	18
Southern North Atlantic	551
New York	196
New Jersey	79
Pennsylvania	376
South Atlantic division	511
Northern South Atlantic	185
Delaware	4
Maryland	49

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[1] Twelfth Census of the United States, 1900, Vol. 9, pages 1104-1105. No later figures have been issued.

	Number of Newspapers.
District of Columbia	6
Virginia	62
West Virginia	64
Southern South Atlantic	326
North Carolina	81
South Carolina	51
Georgia	135
Florida	59
North Central division	4,725
Eastern North Central	2,110
Ohio	337
Indiana	358
Illinois	703
Michigan	365
Wisconsin	347

Table 57.—Newspapers printed on the co-operative plan, by states and territories: 1900—Continued.

State or Territory	
Western North Central	2,615
Minnesota	409
Iowa	619
Missouri	376
North Dakota	122
South Dakota	224
Nebraska	462
Kansas	403
South Central division	1,179
Eastern South Central	476
Kentucky	59

	Number of Newspapers.
Tennessee	114
Alabama	134
Mississippi	169
Western South Central	703
Louisiana	94
Arkansas	143
Indian Territory	62
Oklahoma	153
Texas	251
Western division	606
Rocky Mountain	285
Montana	32
Idaho	40
Wyoming	20
Colorado	177
New Mexico	16
Basin and Plateau	43
Arizona	4
Utah	35
Nevada	4
Pacific	278
Washington	95
Oregon	65
California	118

IN CANADA

Quebec	12
Ontario	267
Manitoba	68
Alberta	66
Saskatchewan	141
British Columbia	10

128. *Location of papers printed coöperatively.*—It will be seen from this statement that in the United States over 60 per cent of the papers printed on the coöperative plan are found in the North Central division. The number in Illinois alone (the highest for any single state) nearly equals the number shown for the entire North Atlantic division, and Iowa (next in rank) surpasses both the Western and South Atlantic divisions. In Canada, Ontario leads in this class of paper, while Saskatchewan, Manitoba, Alberta, Quebec and British Columbia follow in the order mentioned.

Many of the newspapers of this class are the only ones in their respective towns—this being the case with 60 per cent of those sent out by one concern. At the present time most of the newspapers printed in this way are weeklies, and these form more than half of the total number of weeklies in America. Many semiweeklies and triweeklies, also, are issued in this way, and some dailies adopt the method. These dailies are printed at a distributing center, sent out by express in the morning, and finished at the local office in the afternoon.

Some concerns endeavor to avoid the sameness of appearance in "patent insides" by issuing material in the form of stereotyped plates ready for printing, instead of in printed sheets. They first send out proof sheets, showing what articles they have on hand, and from these the local editor selects what he chooses. On receiving the plates he cuts them up as he likes, for arrangement in his page, even cutting off the headings and supplying headlines of his own, to secure greater individuality.

The American Press Association of New York, organized about 1880, controls much of the business in plate matter, and has already been referred to as the association supplied by the Associated Press with telegraphic news for use twelve hours after the regular service. The news received by this association in the morning is set up in plate form and distributed to some 2,500 dailies for use the same afternoon. This organization serves a large number of newspapers, including many dailies, with electrotype or stereotype plates of miscellaneous matter, and also sells type uniform with that used in making the plates, so that the papers supplied may be made to appear the same throughout.

There appears to be a growing tendency toward the use of plate matter in preference to the half-printed sheets. Country journals are beginning to demand telegraphical news, and this the plate-matter concerns can supply fresher than the "patent insides."

129. *Ready print lists.*—The business of supplying ready prints to country newspapers is now represented by about six large concerns in the United States. Canada has one-half this number. Those in the United States are known as Kellogg's lists, the Atlantic Coast lists, the Chicago Newspaper Union, the Omaha Newspaper Union, the Western Newspaper Union and the Pacific Newspaper Union. Those in Canada are the Wilson List, The Hamilton Newspaper Union, and the Winnipeg Newspaper Union. The special importance of the country newspapers for the advertiser lies in the fact that they are home papers. This gives local influence to the advertisements. Also on account of general use of "patent insides" it enables the advertiser to reach many small towns which otherwise must be omitted from his plans. This is the cheapest form of newspaper published and it permits the country editor to carry on his business with a circulation which frequently does not reach more than five hundred.

130. *Space, position and rates.*—Having decided what medium will offer the best returns, and knowing what amount of appropriation ought to or can be used, it then devolves upon the advertiser to decide what space and how much is to be taken. A definite plan as to the apportionment of the advertising appropriation is valuable for two reasons, not generally thought of by the advertiser. In the first place it permits him to meet the advertising solicitor with a definite plan, and thus insures him against the giving of advertising contracts impulsively and without due consideration. Some one has said that an advertiser without a definite knowledge of what he intends to spend, or of the mediums and the amount of space he desires to use, becomes the easiest kind of prey to the solicitor, "because he places advertising on the same basis as a man who buys a meal. If he is feeling cheerful and hungry he buys in abundance. If his stomach is a little bit out of order he cuts it down to a milk and cracker basis."

131. *Choosing necessary space.*—In deciding how to select advertising space three questions will present themselves at once. First, shall a small space be used every day; second, shall a larger space be used less frequently; third, shall a very large space be used occasionally? The answers to these questions can be found only after a due consideration of all the facts in the case. It is our purpose at present simply to state the various technical considerations connected with space, position and rates. However, a principle followed by some advertisers is to the effect that the appropriation is to be spent as it is required. For example, if an educational campaign were planned with the daily papers, at least 10 per cent of the original appropriation should be set aside as a reserve fund, this reserve to be used if the

necessity for larger space arose. Such a necessity may arise in the case of bank advertising when a great burglary takes place. The reserve fund could then be called upon to draw the attention of the public to the safeguards which the bank possessed and how safe all money on deposit in this bank would be. This would call for a larger space than the regular daily allowance. Thus the reserve fund permits the advertiser to seize favorable opportunities and to meet unusual conditions.

132. *Relative value of various parts of newspapers.*—Beside the question of circulation, the cost of space in a publication is determined by the amount used and its position upon the page. The question that arises immediately is what part of the paper pays best. A newspaper serves many interests. In most of them there is an editorial section, a local news page, a market page, a financial page, a woman's page, a sporting page and a general news page. That there is a choice between the pages, as classified above, is shown in the fact as an illustration that safe deposit companies get better results from the use of either the woman's or the financial page, while trust companies find it more profitable to use either the local news, where, for example, the building news is usually printed, or the financial page. Likewise, banks or trust companies, advertising their savings departments, find the home page more profitable; while the commercial bank, which deals chiefly in commercial paper, uses the market or financial page to the greatest advantage. However, even financial advertisements would prefer a conspicuous position on the news page to any here mentioned.

Various kinds of positions for which newspapers charge more, varying from 10 per cent to full rates, are the following:

1. Island position—surrounded with reading matter.
2. Top of column or bottom of column, surrounded by reading matter, or following reading matter—called "full position."
3. Next to and above reading matter.
4. Next to and following reading matter.
5. Next to reading matter, alongside, underneath, or above.
6. Foot of column.
7. Top of column.

Of these positions the most exclusive is that of island positions, but most papers rarely grant this privilege to an advertiser. There are various opinions among advertising men as to what constitutes the best position, but the majority seem to agree that the top of the column, next to and followed by reading matter, on the news page, is the best position in a newspaper. One strong argument in support of this is that the advertisement is brought in line with the headlines of the newspaper and thus is the first item to attract the reader's attention, since the average man, by force of habit, when he looks through a paper seeks the top of the column in order to find the headlines of the leading articles.

In order to use this space to the best advantage it is better to have an advertisement which is one-half the column page and two columns wide, than a full column in a single column space.

Another thing to be considered in the selection of a position is the relation of the advertisement to the reading matter. Since the eye in reading travels from the left to the right, it is more likely to rest for a longer time upon an advertisement which is placed at the right of the reading matter than when in a position to the left of it.

Advertising position in the evening papers is somewhat different from that in the morning papers. For instance, a position on the editorial page of a morning paper is not so valuable as the same space in the evening paper because the latter frequently uses the editorial page for special feature articles.

When it comes to position in the weekly and monthly magazines the possibilities are considerably fewer. Many magazines have no reading matter position at all. The best positions in a magazine are generally ranked as follows:

1. Page facing last page of reading matter.
2. The second page of cover.
3. The page facing second page of cover.
4. Page facing contents page.
5. Page facing first page of reading matter.
6. Page facing third page of cover.
7. Third cover page.
8. Fourth cover page. This page is divided into quarters, each quarter section priced as one inside page.

In addition to these positions special rates are sometimes asked for guaranteed situations on right-hand pages. The basis of this charge rests upon the fact that as the reader turns the page the contents upon the right-hand page lie flat before his eyes, while the left-hand page is inclined at an angle and thus out of the direct line of vision.

133. *Analysis of problem of position.*—The questions pertaining to space and position can hardly be separated from each other. If the position upon a page is very good the size of the space used may be much smaller than is the case when an advertisement is buried among many others of the same kind upon the same

page. Some advertisers think that an advertisement should be at least four inches long if placed upon a news page, but this same advertisement, placed upon a page surrounded by many others, should be much larger in order to gain the same amount of attention. In deciding the question of position it is important that the publication be thoroughly studied by the advertiser. For instance, there would be little gained for an advertisement which had a good position next to reading matter, if the character of the reading matter was such as to detract from the confidence or dignity of the advertisement in question. Positions are not solely preferred because of some particular space upon the page, but by the character of the reading matter, whether in the form of news or other advertisements with which it is associated. An advertisement for investment bonds is not strengthened by being placed next to an advertisement for some universal health restorer, nor would an advertisement for wedding rings gain any supplementary support by appearing parallel with a column of reading matter which chronicles the events of a divorce case or a wife beating.

There is also a general impression that the cover pages and more especially the back covers of magazines are the most desirable positions, but again this point can only be determined after a thorough analysis of the situation. Advertisers desiring general publicity, such as is sought for breakfast foods, soaps, etc., can use these special display positions to great advantage, but for advertisers engaged in an educational campaign such positions have little value.

A banking institution, for instance, would gain little in dignity nor win much public confidence by being represented by an advertisement printed in bright colors upon the back cover of a general magazine.

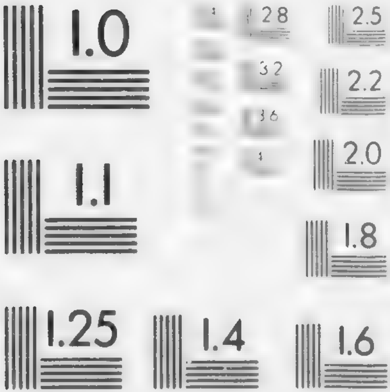
Some advertisers in trade publications seek the front or back cover page. The value of this position lies in the fact that the advertisement is likely to be visible so long as the journal is retained upon the office or library table. Upon the length of time it remains there, depends the value of the position. A right hand page facing reading matter or opposite a buyer's index, the first page preceding reading matter and the first page following reading matter are also considered valuable positions.

A student of advertising who notices the methods employed by the *Ladies' Home Journal,* the *Delineator* or the *Saturday Evening Post* will find excellent examples of how these papers, which have developed the method of relating advertising space to reading matter, have succeeded.

134. *Advertising rates.*—Selling of advertising space has not been reduced to a one-price basis. Publishers have not yet realized that this would be the best business policy, since it would result in giving better satisfaction to the advertisers, and in creating better advertising. The one-price policy which is maintained in the mercantile world is the result of a long commercial development. Countries which are furthest advanced commercially are most strenuous in support of a one-price system. Backward countries exhibit their lack of commercial experience by a practice which uses a sliding scale of prices as their most prominent method of barter, which not only displaces commercial confidence but consumes valuable time. Probably the unsettled condition in the field of advertising rates is due to the lack of commercial maturity in the advertising business. All new enter-

MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

prises seem to exhibit at some stage of their development a tendency to use a system of differential rates in their business dealings. In the world of transportation, rate discrimination on the part of the railroads has called for governmental interference in order to protect various classes of business men.

Advertising, like transportation, is an important factor in the distribution of goods, and although it has not been found necessary to call for governmental regulation of advertising rates, nevertheless, the business community is beginning to clamor for some protection against rate discrimination. This grows out of a business policy which permits the sale of the same advertising service at different rates to different people.

135. *Temptations to rate cutting.*—The magazines have been the first to recognize the advantage of protecting the advertiser by maintaining a fairly consistent attitude of one rate for all. The newspapers, seeing the advantage which has been gained by magazines in the increased confidence of the advertiser, are tending more and more toward the same policy. In a general way, it may be said that all first class publications insist upon card rates. The rate cutter, on the other hand, argues for his position, saying that he has a right to bargain, and as long as the advertiser gets full value returned no one is harmed by the transaction. Furthermore, he says, the newspaper turns out a fixed number of pages a day. These pages must be filled with material of some kind. So far as the cost of publication is concerned it makes little difference to the publishers whether this material consists of advertising or reading matter, but when the profits upon the space are considered, every inch of advertising, no matter at what price it is sold, adds to the income of the publisher, while the read-

ing matter may represent an added outlay for reportorial or editorial copy. This is the same argument, of course, which the manufacturer makes when he sells goods in foreign countries at prices much lower than those he receives at home; or when he varies the price of some article for different markets. He argues that the cost is practically the same whether he sells these extra goods or not, yet there is some gain from the larger sales due to the maintaining of his position in the market. The publisher who cuts rates offers a similar reason in support of his practice, saying that the cost of publication is practically the same, and, therefore, any advertising space that may be sold represents just so much less cost to be borne in the publication of his paper. Thus, the temptation among the publishers to cut rates is great. They figure that it is better to get $5.00 per day for a certain space containing advertising matter than not to have it at all. This space must be used any way and they prefer to have it used by an advertiser who would pay something for it, rather than to pay space rates to the reporter to fill it. Such an argument as this, however, leaves out of account the rights of the various advertisers who use the publication. Every advertiser who pays more than another for the same service is being put at a trade disadvantage. He is in much the same position as the shipper in a town who pays a higher rate to the railroads than any of his competitors.

Monthly magazines are not open to this temptation so much as the newspapers, since they are in a position to regulate the number of their pages in accordance with the amount of advertising they get. The cost of white paper and the editorial expenses are so great, nevertheless, that the publisher must look to the advertising "to pay the freight." Most of the publications have an elastic advertising space, since business policy often dictates that good editorial or news matter must give way to page advertising. Still, some publishers establish a dead line over which advertising matter is not permitted to encroach. Nevertheless, as the literary character of the magazine retreats farther and farther into the background before the business necessities of modern publications, this dead line is becoming less and less in evidence. Nowadays, the advertiser is looked upon as the chief support of a publication. In consequence, he is becoming a greater factor in determining what the magazine shall contain than is the reader. As an illustration of the relation of advertising to the cost of publication, the following statistics upon the subject, from a well known United States weekly trade publication will be instructive.

The following table gives the cost per column inch of space sold, and also shows the percentage each item forms of the selling price:

	Cost per inch	Per Cent
Editorial expenses	\$0.19	11
Mechanical—printing, paper, binding, bulk, postage	.69	40
Business salaries and miscellaneous expenses	.52	30
Profit	.33	19
Total	\$1.73	100

Such an analysis shows that after deducting from these expenses the net receipts from circulation, every inch of the space it sold cost a cash outlay of \$1.40 and brought only \$1.73, in other words, it cost the publisher

81 cents for each dollar's worth of service rendered its advertisers.[1]

In Canada, the relation of advertising to the cost of publication is slightly higher than in the United States. Circulation expenses are heavier due to the more widely distributed population, and the mechanical costs are also higher—paper costs from 25 per cent to 40 per cent more than in the United States, and the Canadian publisher must pay a duty on printing machinery which must be imported.

136. *Other methods of varying rates.*—Besides the direct cutting of rates by publications there are many subterfuges used in getting around the rate question. One of the commonest is the practice of trading space for merchandise, or services of various kinds. Mr. E. St. Elmo Lewis in his comprehensive book on "Financial Advertising" cites several interesting cases illustrating this method of rate cutting. On one occasion, a business department of a prominent daily newspaper tried to sell the author an assortment of typewriters which it had taken in payment of advertising space and for which it had no use. On another occasion a newspaper took a large quantity of patent medicines and sold them at a cut rate to a wholesale druggist, who sold the supply at reduction prices to the retailers. Again, a certain magazine appealing to office people made a constant practice of trading space for merchandise. At one time fully 30 per cent of its total space was sold in this manner. The magazine in turn sold its supplies to wholesale and retail office supply houses at a discount of 10 per cent.

Another method frequently practiced by the newspapers is to take an advertisement for a set number of insertions at a set price, and stipulate in the contract that so many columns of free reading matter will be given in addition. Then, too, it is rare that the newspaper is not making contracts with advertising agencies and out of town advertisers at a lower rate than the local advertiser is compelled to pay. Some publications have one rate for local and another for foreign advertisers.

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[1] Quoted by E. St. Elmo Lewis in "Financial Advertising."

137. *Rate cards.*—It will be seen from this that a newspaper rate card is a very complicated affair. To estimate from some rate cards requires the ability of an advertising expert, and it at once suggests the important part which an advertising agency may take in advising the advertiser. Besides knowing what every newspaper will accept for its space, the agency expert must be able to analyze quickly the various items upon many different lists, which contain in addition to their regular line rate and rates for special positions, a long list of classified advertising. The latter has often as many as sixty different headings, for each of which there is a special rate.

Newspaper space is frequently sold in quantities of one thousand lines, and larger amounts to be used within a given time. For these there are also special reductions.

At present there is a strong movement to encourage what is known as a flat rate among newspapers. A flat rate is a regular rate per line per thousand of circulation for newspapers in the same class, which have the same rate, and the same variations from that rate.

When it comes to a consideration of the leading magazines, it is found that the rate cards are prepared in a style more uniform than those of other publications; yet there are important variations here that should be noted. Some magazines give a discount for three pages used within a year, others give a discount for six or for twelve insertions during the same period. When a quarter page is used in the shape of a single column, which in the *Ladies' Home Journal* is reckoned at a quarter of a page, the line rate prevails. If a special quarter page, which means a quarter page two columns wide and one-half a column deep, is taken then a different rate is charged. In other words, a quarter page in the form first mentioned might cost $1,400, but if a special quarter page rate was obtained the cost might be $1,250. The reason for this has been explained in the treatment of space and position.

Magazines also offer a discount to their customers for continuous insertions. Sometimes, however, an advertiser wishes to skip some one issue, but, as this would lose for him the discount based on continuous insertions, it is well for him to know that by using a very small advertisement, consisting of the minimum number of lines which were specified by the publication, the lower rate may be held. In Canada, this form of discount is not found. It is the universal practice of Canadian magazines and trade and technical papers to base their discounts upon a space used basis. The advertiser obtains a rate according to whether he uses 3, 6, 9, 12 or 52 pages, half pages or quarter pages within the twelve months. Whether he does so in a greater or lesser number of insertions has no bearing on the matter. The amount of space used within the period of one year governs the rate.

In these days of rapid development, the circulation of many magazines grows greater each year. As a consequence the advertising rates are changed in accordance with the increased service put at the disposal of the advertiser. Sometimes, if an advertiser indicates the amount of space he will use during the year, the privilege of the old rate will apply to the increased circulation on which the current rate is based.

CHAPTER VII

SUPPLEMENTARY ADVERTISING AIDS

138. *Supplementary advertising.*—An advertising campaign which would be at all inclusive in its scope would take as its chief means of reaching the public the newspapers and magazines. There are, however, many ways of strengthening the primary sources of gaining publicity. Sometimes these supplementary means rise to a position of prime importance. The Heinz Company, for example, with their "57 varieties," have made the street car and the poster their chief means of advertising. But in general, the street car and the poster must be subsidiary to the publications.

These supplementary methods are often spoken of as special advertising, mural advertising, etc. It is difficult to make satisfactory divisions of these means. To classify the various methods which fall under the heading of supplementary advertising some advertisers divide the subject as follows: street car advertising, outdoor advertising, poster advertising and novelty advertising. It will not be possible, nor does it seem necessary, to go into great detail in describing these various methods. The extent to which any method is used, its relative importance and its business organization, may perhaps guide the advertiser in selecting one or more of these methods in supplementing his advertising in the magazines and newspapers.

139. *Street car advertising.*—Street car advertising is better systematized and classified than other subsidiary methods. The street car work is in the hands of a few companies which have franchises and options upon most of the street car space in the country. It would require about fifty thousand cards to cover the entire United States and Canada with street car advertising. Of this, perhaps one thousand cards would suffice for Canada. This number would supply every full time car with one card. These statistics do not include short time cars or those which make short runs. A census which would include all cars which carry advertising, such as elevated, subway, and railroads, would raise the number of cars carrying advertising to more than seventy-one thousand. Some advertisers use more than one card to a car or, what is much the same thing, a double size card. The service changes cards as often as desired, but as a rule changes are made either once a week or once a month. The agency always sends extra cards to each distributing center in order to replace damaged or mutilated ones.

The size of the single card is 11 × 21 inches and, as it takes about forty-nine thousand of these cards to cover the United States thoroughly, the cost is necessarily high, averaging about $14,000 per month, or roughly estimated, forty to fifty cents per card per car per month, according as the contract is for a quarter of a year or for a full year.

There are two types of cars in general use, one with seats arranged in pairs facing the motorman, and the other with seats facing each other, parallel with the car windows. This has given rise to two opinions as to which is the best style of car for advertising purposes, assuming, of course, that the spaces used are immediately between the top of the windows and the roof of the car. Which style of car presents its advertising matter to the best advantage depends largely upon the particular part of the car in which the readers of the advertisements are seated. A person seated in the middle of the car would be able to see about the same number of advertisements, regardless of the style of car.

140. *Character of street car advertisement.*—Perhaps the real questions concerning street car advertising are not those of style of car, but rather those that pertain to the character of the advertisement and whether or not the street car should be used in preference to other methods of securing local publicity. Taking these two questions in reverse order, the following questions should be answered before a decision is made: (1) Who reads the local newspaper? (2) What was its circulation during the past year? (3) What is the circulation in the particular district of the locality to be covered? (4) How many paid rides were sold on the cars? (5) What position can be obtained? (6) What are the rates? (7) How does the cost of car cards, illustrations and engravings compare with like cost of newspaper cuts, etc.? (8) What other business propositions similar to yours have the street car advertising agencies been handling with success? (9) Compare the circulation of the local papers with the population of the district desired to be covered and the number of paid rides on the lines traversing the same territory.

When the advertiser has gone as far as statistics will carry him he may find it a great help to check this data against general impressions which he may receive by going over the territory several times, by observing the density of traffic, both during the slack and rush hours upon the street cars, and by noting the business activities connected with the various news-stands.

These general impressions may determine whether the district to be canvassed contains a suitable number of prospective customers. In a large city the various classes of the population tend to settle in certain sections. It would not be necessary to go into all the street cars of a city like New York or Chicago if a firm were advertising goods which appealed chiefly to the wealthier classes.

The matter of attracting attention is of much importance in a street car advertisement, and this factor should receive attention first in determining the character of such an advertisement. Second, it should be kept in mind that the available space is limited and that not more than fifty words of description can be used to advantage. Third, this advertisement must be read by people at a considerable distance from the sign. Fourth, the state of mind of the readers should not be lost sight of, since there are certain distractions common to all travelers, which tend to divert attention from the printed card. Thus it is that the character of the composition of the advertisement should tend more towards winning the reader through forceful suggestions than by lengthy arguments. Nevertheless the latter cannot be ignored.

141. *Necessity for direct appeal.*—The success of many car advertisements depends upon the direct appeal to the persons reading them. This is done by the use of the second or the first personal pronoun, and while there is not much space for argument, there is always sufficient room to insert a command. One authority says:

> Your car ad must not omit any essentials. It must not sound like a fragment from a book index, and yet it can't take

for granted that the public knows any of the details of the advertised article on which you might build your argument.

Each car ad attempts to drive home one good point. The reader's mind is pinned to one good argument without distraction. That argument is the first thing he reads; it's the last he reads—and the first and last impressions usually stick.

In digestible doses the car series sends home, one by one, the truths of a selling story. Were those truths collated they might be wearisome reading; very possibly they might not be read at all.

An illustration will show the development of advertising copy in an effort to bring out the various points mentioned above. The text as originally composed was as follows:

Much trouble is saved by paying bills with checks.

The check acts as a receipt for payment.

Put your money in the Dime Bank, subject to check, and avoid ugly disputes.

The material for a good advertisement is here, but its presentation is uninteresting. The advertisement was revised to read as follows:

You may SAY you paid your bill, but you can't prove it.

You could if you had used a check.

A check prevents arguments.

Put your money in the Dime Bank, subject to check, and avoid ugly disputes.

But neither in form nor tone does this advertisement yet rise above the commonplace. It is more convincing because it uses the pronoun in the second person, but still it is not direct enough. The form after being recast again and again finally took the form in which it appeared before the public.

"You didn't!"

"I did!"

"You didn't!"

"Hush! Stop disputing!"

You can **PROVE** that you paid that bill if you paid it by check.

Put your money in the Dime Bank, pay by check, and avoid ugly disputes.

142. ***Street car versus other advertising.***—A few general considerations which differentiate between street car advertising and other kinds depend not only upon the nature of the advertising but upon its organization. In the first place, street car advertising does not permit to any great extent the carrying on of an advertising campaign which depends upon daily announcements, or which expects large returns after the manner of the mail order house. The cost of the cards makes the first method prohibitive, while the limitations as to space make it almost impossible to impress the name and address of the firm upon the reader so that he will remember it when he reaches home. Street car advertising does not have the qualities which give definiteness and expansion to periodical advertising, but since it must confine its forcefulness within certain limits, its effect as far as it goes is very intensive, and so it becomes a valuable supplement in the general advertising campaign. Furthermore, since it comes before the eyes of a greater number of people, as well as before the same people a greater number of times, than do advertisements in other mediums, the impression is still further strengthened. In discussing this point the authors of "Modern Advertising" make the following interesting statement:

> Street-car advertising acts on passengers in a more or less compulsory way. It can not be escaped, especially where one

is a constant daily rider. Therefore, it is a powerful auxiliary to any other form of advertising. No story which requires details in telling it can, however, be successfully exploited in street-cars. Descriptive space can be obtained only in magazines and newspapers.

With reference to organization of the business of street car advertising in the United States, it may be said never to have been controlled entirely by any one agent. The country is divided into sections under the control of different agents. Thus, the whole of New England is managed by one firm; the Middle States, Illinois, Indiana, Iowa, Michigan and Wisconsin are controlled by another; the South, east of the Mississippi, is owned by still another, while the Pacific Slope is governed by a San Francisco firm. New York and Chicago may be considered territories in themselves, each of which is divided among a number of agents. All the surface cars in New York, including the Fifth Avenue stage line, are controlled by one concern. The elevated roads in New York and Brooklyn are under another firm; while the surface system in Brooklyn is controlled by still another company. In Canada, street car advertising is controlled by one organization, the Canadian Street Car Advertising Company of Montreal. This concern has branches in Toronto, Winnipeg and Vancouver.

143. *Posters and painted signs.*—Outdoor advertising may be carried on by three main methods: Poster work, painted signs, and electrical displays. To use all the sets which may be provided for any one of these methods of advertising would evidently be far beyond any one firm's ability to finance the undertaking. Probably the most impressive attempt to employ the bill board method was that of a food company which

undertook a campaign that cost about $25,000 per month.

144. *Regulation of bill-board advertising.*—So far as the bill-board is concerned there is perhaps no department of advertising in which good judgment is so absolutely necessary. There is much prejudice against this form of advertising. Surely, there could be little gained by putting before a community a sign which would arouse only feelings of resentment in the minds of those who read it. The antipathy of the public may be aroused either by the style of advertising used or by its location. So little have advertisers regarded the feelings of communities in this respect, that most people are coming to believe that bill-boards should be regulated by some authority that will at least enforce a standard as high as that imposed by the Post Office Department in regulating the character of the literature which goes through the mail. One judge, at least, has declared:

> It is conceded that the police power is adequate to restrain offensive noises and odors: the same protection to the eye, it is conceived, would not establish a new principle, but carry a recognized principle to further application. A glaring bill-board set opposite a man's house in a vacant lot bordering upon a public highway, in a country town devoted to homes, is just as offensive to the immediate residents as would be the maintenance of a pig-sty giving forth offensive odors, or the maintenance of a stone-breaking machine. . . . It would be a singular result of our laws if relief could not be had against the maintenance, for purely advertising purposes, of an un th bill-board opposite my house, having painted upon it esque advertisements and being constantly, hourly and detriment to my property and a source of injury to the of myself and family—or if an ordinance having for

its object the suppression of this nuisance could not be declared valid.

In some continental countries this form of advertising is under strict governmental control. In England they are strongly questioning the right of any one single man or corporation to monopolize the landscape because he chose to pay a few shillings per annum for its use.

145. *View of bill-board advertiser.*—The other side of the question, from the commercial point of view, is well put by Mr. Samuel C. Dobbs, president of the Advertising Club of America, in a recent address before the Mayor and Council of Los Angeles:

> I represent a firm which spends more than half a million dollars annually in advertising. A large per cent of this appropriation is spent in what we term outdoor advertising, such as bill-posting, painted walls, bulletins, etc. By some the bill-boards are attacked as a nuisance. Which is more unsightly, a string of splendidly painted boards (for we advertisers won't have anything else) or a growth of rank weeds and piles of old tomato cans and other refuse which invariably occupy vacant property on which bill-boards are usually placed? The bill-board is an evidence of thrift. We men who spend money advertising spend it where there are prosperous people, and the very presence of bulletin boards and bill-boards in a town is an evidence of prosperity which is a standing advertisement to the transient guest that that town is a live town. It brings business to your town. In Los Angeles alone the concern I represent is spending more than $200 per month to pay for outdoor advertising. That money goes to pay the high-priced painters and skilled bill posters and helps maintain in your city such a concern which is a credit to the town. Instead of being taxed as a nuisance, they should be encouraged and their business fostered. I am told that this plan alone represents something like $250,000. Let us look for a moment to see where

> this money is spent. They usually build their boards on vacant property, or what is known as non-producing property. They pay rental for this occupation, which gives to vacant property an added value and to holders of the same a regular income. The building of these bill-boards gives employment to a large body of carpenters and painters, and makes productive sections of this city which would otherwise be entirely dormant. The city of Los Angeles spends thousands of dollars annually to induce people to come to this city, to encourage manufacturing and other enterprises. Here you have an enterprise which is more valuable to you as a revenue producer in your town than almost any manufacturing proposition which you could induce to come here. Its clientele are mostly foreign, in this way bringing into your city hundreds of thousands of dollars annually from other sections of the United States that otherwise would not come here at all. I submit to you that this bill-board plant in this city is more valuable, vastly more essential to the commercial life of Los Angeles, than any bank you may have in your town or the largest commercial enterprise which you may have here.

This much has been said in order that the advertiser may give due consideration to an advertising proposition which involves social as well as business questions.

146. *Difficulties of bill-board advertising.*– The making of a bill-board advertisement is in one respect more difficult than the writing of the street car advertisement. People do not sit in front of a bill-board as long as they do before an announcement in a street car. The attention of the reader must be gained and the story must be told all within a glance. Therefore, the copy idea suggested for the street car card needs only to be slightly modified to make an effective poster. Posters vary in size from a three-sheet up to a twenty-four sheet. A sheet of standard size is 28 x 42 inches. The cost of the sheets varies, the difference in price depend-

ing upon the grade of the pictorial work and the number of colors used. The quantity of sheets printed also has a bearing on the cost. There is a difference of from 70 per cent to 80 per cent between 5,000 and 1,000 lots.

It is safe to estimate the cost of covering cities from one to five thousand inhabitants at about $2.80 per month. This will allow 5- to 8-sheet posters at seven cents per sheet.

In estimating the amount of display for different cities it should be kept in mind that the city which is compactly built offers better advertising opportunities than the city which is scattered over a comparatively large area.

147. *Organization of bill-posting concerns.*—A study of the organization of the bill-posting industry discloses an unique situation. On its operating side this business is one of the best organized of any of the methods of advertising in this country. As has been mentioned before, the street car advertising is divided among different companies and agencies which work at variance, while the competition between magazines and newspapers is notorious. Advertising by means of bill-boards is under the control of an association which has at its disposal for this form of advertising practically every city and town in the United States and Canada. In all, the members of this association, which number about 3,400, have for sale the entire bill-board space which is listed with the association and protected by it. Thus the advertiser is certain that his copy, his position and period of display will be provided for according to his contract.

As a rule, many advertisers do not place their business through the advertising agencies, but give it to the official solicitors of the associated bill-posters, of which there are about forty in all, or to the plant owners themselves. The latter, in most cases, simply attend to their local field and make no pretense of handling national accounts.

It is at this point that the bill-posting industry shows the weakness of its organization. Advertising agencies practically control 75 per cent of the national advertising patronage, and with the exception of four agencies which make a specialty of bill-posting, and which deal directly with the bill-posters in the various towns and cities, this method of advertising has received but little aid from the agencies. There has been little coöperation and little centralized effort to promote the general interest of the bill-posting industry.

To remedy this and, therefore, to meet the growing competition of the newspaper, the magazine and especially street car advertising, the association has organized a "promotion bureau." This bureau has been given authority to formulate plans by which the selling of this particular kind of advertising may be strengthened. It is their purpose to develop the great field of commercial advertising as successfully as they have that which pertains to the theatrical and circus organizations.

148. *Painted signs.*—Closely allied to bill-posting is the painted sign. Painted advertisements may be classified as regular, chance and temporary signs. Regular painted signs are set up all over the country and regular stands are maintained in the city. Chance painted signs depend for their display on fences and buildings. Chance bulletins are also chance signs which depend upon the presence of a vacant lot or building in course of construction, and are, of course, more temporary in their nature than the regular stands.

The prime elements which enter into the cost of painted sign service are the following: rental of the land or wall space from the tenant or owner; the cost of construction and maintenance of the bulletin board; cost of painting and administrative expenses, such as office rent, yard rent, managers, bookkeepers, stenographers, etc.

A concrete example will show what price is paid for the advertising service and how the cost is distributed. The Coca-Cola Company has contracts in force which aggregate about two million square feet of sign work in the United States and Canada. The maximum price paid for this work is four cents per square foot, annually. The work is distributed among the various outdoor advertisers who control this kind of advertising space in the different localities. Such a firm as Varney and Green, in Los Angeles, would divide their expenses in carrying out their part of the contract with the Coca-Cola Company as follows: One cent per square foot would be paid for their leases; two cents per square foot for painted spaces; one-half cent per square foot for administrative expenses; and one-half cent per square foot would thus be applied to profits. The cost of bulletins such as those erected around a new building or around a vacant lot is twenty-five to fifty cents per running foot per month. These prices include one painting with a repainting at the end of six months on yearly contracts. The displays average ten feet high, but some are as high as fourteen feet. Special locations, of course, demand special rates and are usually sold to the highest bidder. Contracts are not generally made for less than six months.

149. *Risks of advertising by posters or by painted signs.*—Perhaps no division of advertising involves so

much risk as that pertaining to bill-board publicity. If posters are used, then the advertiser runs the risk of having his sign destroyed by wind and rain. To meet this emergency extra sheets should always be sent to the local bill-posting agency. If a painted sign upon a wall is used the advertiser may be compelled to see his sign obscured from public view by the erection of a new building. The Force Food Company has a record of having paid $2,400 for a wall which remained exposed for only eight weeks.

CHAPTER VIII

SUPPLEMENTARY ADVERTISING AIDS (Continued)

150. *Electric advertising.*—Until twenty years ago the chief means of making signs attractive was through the use of ink and paint. Within the last two decades, however, a new medium has steadily grown in importance, until to-day electric advertising has become a recognized factor in modern commercial publicity. The first electric sign made its appearance on Broadway less than twenty years ago.

In connection with retail advertising electricity made rapid strides from the beginning, and now it is showing its adaptability to the broader fields of national and international advertising. The electric sign makes an appeal to the human eye, and making this appeal, as it does, after dark, it is not compelled to compete with the manifold attractions which are present during the daylight. It is not difficult, therefore, for the advertiser to impress the name of his product and the name of his firm upon the public mind. Although electric advertising is only in its infancy, its general applicability to all lines of business portends for it possibilities that are yet undreamed of.

151. *Greatest electrical sign.*—The highest achievement in electrical signs is seen in the big display facing Herald Square in Greater New York. It is erected on a great steel structure seventy-two feet high and a third of a city block in length. It represents a Roman chariot race with observation stands on which

groups are cheering the first charioteer to victory. Ahead of the first charioteer are five Roman cavalrymen. By means of improved electric devices the horses appear to be going at a full gallop, their manes and tails waving in the wind. The wheels also appear to revolve rapidly and the crimson robe of the first charioteer floats in the wind. While the chariots and five horses are plunging on, a device manipulates a light illuminating the road bed which is painted to represent great stretches of track behind and ahead of the racers. By this continual change of the scene the illusion of an actual race around the amphitheatre is greatly increased. The illusion is further heightened by the appearance of dust rolling up behind the wheels.

Some idea of the size of the sign can be had from the fact that the main chariot and the horses are forty-five feet long and twenty feet high. There are posts on the top of which are flaming torches thirty feet in height. To what extent this sign excels other signs of its kind may be seen by the fact that it contains nearly 20,000 bulbs; while its nearest competitor does not have more than 2,000. It requires 600 horse power to generate the electricity and more than 500,000 feet of wire is used in its construction. The space costs $4,300 per showing for one year—a ten-year contract being compulsory.

152. *Electrical sign costs.*—Prices for such signs are interesting. The Kayser Tip Glove space at Longacre Square has been quoted at $1,500 a month. The sign space on top of the building across the square from the Hotel Astor has been quoted at $1,000 per month, and the space across from the Hotel Knickerbocker is said to sell for $400 per month. There are many other spaces which sell for from $1,000, to $1,200, per month,

and it has been estimated by a competent authority that $2,000,000 a year is spent in the vicinity of New York on such sign spaces. The largest sign in Toronto is that of the Dominion Suspender Company. It measures 26 feet by 60 feet and costs $1,000 a year, on a three year contract. This cost includes the expense of erection, lighting and repairing. Another well-known electric sign in Toronto is that of the Scotland Woolen Mills, consisting of about 1,200 lights. The sign on Loew's Theatre is 25 feet by 12 feet. The cost of erecting this sign was $1,400. It contains 900 lamps and the expense of lighting it is 18 cents an hour. It is interesting to note in this connection that the flash light sign is cheaper than the permanent one, since the latter is using power continually, and it is this item that makes the expense so high. Even the small fractions between flashes is a great saving of power and therefore of cost.

153. *Placing of electrical signs.*—As an illustration of the applicability of the general principles of advertising it may be noted that electric signs are put in certain places because of their influence upon special classes of buyers. The famous Heatherbloom sign at the corner of Forty-second Street and Seventh Avenue was put in this particular place because of its proximity to Hammerstein's Victoria Theatre. During the buying seasons this theatre becomes a meeting place for hundreds of professional dry goods buyers, mostly from out of town, and it is these men, and not the ordinary man or woman who may be passing upon the street, that the advertiser wishes to impress.

154. *Organization of electrical advertising.*—The electric advertising business shows less organization than the bill-posters or the painted sign advertising business. This is due perhaps to its youth. There are no national

solicitors for electric advertising and there is no arrangement whereby a national advertiser can receive information concerning the cost of the display in certain cities, unless he takes the matter up with the local firm in each city. No advertising agency has interested itself to a point where it can render the electric advertiser such aid as would be necessary to secure a national appropriation.

There are, in fact, no data, literature or statistics on electric advertising. So far the electric light companies have been the chief factors in promoting this new medium of commercial publicity; for example, The Rice Electric Display Company, of Dayton, Ohio, who erected the "chariot race in fire," so well known to visitors to New York, have closed contracts with firms whose combined capital reaches the enormous sum of $500,000,000. Only one firm in each line of business is represented on this list, which is styled "Leaders of the World."

155. *Indoor electrical advertisements.*—Electric advertising is not exclusively an outdoor feature. It may be used in the store with great effect. The window advertising, interior decorating, lighting and display schemes have been revolutionized since electricity came into general use. Interior lighting in reality is a part of the merchants' advertising. It imparts a spirit of cheerfulness and makes the display more attractive and appealing. It has been said that at least one-half of the articles sold are purchased between the hours of five and ten in the evening.

The business of the druggist is especially adaptable to this form of electric display. The testimony of one such concern located in the center of the business district of a large city is to the effect that 60 per cent of its sales are made after five o'clock in the evening.

Without attempting to specify all the various lines to which electric advertising may be adapted, it may be said in brief that the term, electric advertising, may be used to designate all the methods of attracting attention by the use of the electric light.

156. *House to house distribution.*—A means of advertising which stands midway between the bill-board method and the use of specialties is the distribution of hand-bills and samples of goods from house to house. At one time this method was largely confined to drug and liquor houses. This fact, combined with tactless means of forcing hand-bills, booklets and samples into private homes, to say nothing of the disreputable character of much of the "literature," established a strong prejudice against the use of this method by advertisers. More recently, however, the makers of food products, soaps, etc., have been employing this means with considerable success.

157. *Risks of this method.*—The use of this method involves two risks to the advertiser. The first pertains to the getting of honest distribution. The second has to do with the legal liabilities to which the distributers of sample medicines, etc., are subject. To reduce these risks as far as possible, agencies have grown up in the United States which assume certain of these risks and guarantee to the advertiser a satisfactory service within certain territory.

Such an agency secures the services of men as distributers in the various towns and cities of the United States. It examines, as far as possible, the character of these men and keeps a close record of their work through a system of reports to the central agency. The agency in return keeps the local distributer informed as to any new legislation[1] affecting the distribution of circulars, medicine or drugs, tells them of firms that are likely to contract for the distribution of circulars or samples, and sends up-to-date lists of reliable local distributers to large advertisers, such as the Swift Specific Company, The Rexall Company, etc.

The guaranteed local distributer is often given a preference when these companies seek employés to distribute their sample or circulars.

158. *Methods of agencies for distribution of handbills.*—The following statement sent by one of the largest distributing agencies describes how the method is carried on by one central agency:

> We guarantee the service of all distributers registered on our list to all advertisers who may employ them, and agree to

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[1] Front copy of card issued to each of the employés when they are making HAND TO ADULT distribution of samples of Medicines or Drugs.

To employés of the

WILL A. MOLTON Distributing Agency.

Your attention is called specifically to the Ohio State Law referring to the distribution of samples of Medicines or Drugs as printed on the back of this card.

In compliance with this law we warn you to make distribution of Medicines or Drugs of any nature TO ADULT PERSONS as follows:

Call on each family by going to the door most used. Rap gently and wait until door is opened, then hand the sample to an ADULT PERSON in a polite manner with the request that they give the sample a trial.

If no person opens the door, DO NOT UNDERTAKE TO LEAVE SAMPLE OUTSIDE OR IN LETTER BOX OR BY THROWING IN OPEN WINDOW.

No samples are to be distributed in shops, mills, offices, stores, or to people on the street.

BEAR IN MIND

At all times that you are subject to arrest, fine and imprisonment at any time you violate our instructions, and that we will refuse to defend you in any way if you violate the law.

Signed, WILL A. MOLTON,

Proprietor Will A. Molton Distributing Agency,
1010 St. Clair Ave., N.E., Cleveland, Ohio.

reimburse advertisers for any proven loss sustained through violation of contract, negligence, or any unsatisfactory service.

Guarantee holds good on any distributer as long as he is registered on our guaranteed list. But we are not responsible for orders executed by him after he has been removed from our list.

We claim to publish and guarantee the largest list of reliable experienced distributers, as ours is an open agency devoted to the best interests of all advertisers. We recognize all proven reliable distributers, regardless of their connection with other agencies, associations, etc., etc., as we reserve the privilege to act as our judgment dictates in order to establish a reliable service at all points.

Advertisers desiring to employ distributers listed herein are requested to correspond direct with the distributer, sending sample of matter to be distributed, stating manner in which it is to be done, and request price per thousand pieces. Also be sure to mention that you were referred to them through Molton's List, and that you hold the Molton agency responsible for the service. Do not ship matter until satisfactory understanding is reached. If any complaints are made that matter has been destroyed or wasted, or distributed differently than agreed upon, take copy of same and forward us, and we will immediately investigate, and if found to be correct, we will pay the damage and also publish full facts, which will cause all advertisers to cease placing contracts with such distributers.

Firms employing traveling distributers who contract with or employ local distributers at each stop should supply their traveling representative with these lists, as we are pleased to furnish them to **GENERAL ADVERTISERS** in any quantity.

These lists are revised monthly in order to keep them up to date, and advertisers should refer to the latest lists only, which can be had upon application. Our endorsement holds good on all distributers published in each list as it appears, unless otherwise stated in ***Up-to-Date Distributer.***

Advertisers are cordially invited to correspond with us freely on all matters pertaining to the business, as we are pleased at all times to render all the advice and service in our power, and free of expense.

Address Main Office.

WILL A. MOLTON DISTRIBUTING AGENCY,
1010 St. Clair Ave., Cleveland, Ohio.

SPECIAL NOTICE—All who employ distributers listed herewith, under our guarantee, will take notice that we only guarantee their service for the towns as listed and not for country routes or additional territory they may cover, **UNLESS SAME IS LISTED HEREIN.**

We do not guarantee that the number of pieces mentioned to cover distributers is absolutely correct. However, distributers have in every instance stated that their figures submitted are taken from an actual canvass of their whole territory, reaching desirable classes only. In the small towns and cities a small quantity has been added to place into farmers' vehicles when they come into town. This applies only to the agricultural Districts.

In Canada, the distribution of samples is done largely by individual organizations located in the various towns and cities covered. Some of the advertising agencies, however, maintain a service of this kind. The J. J. Gibbons Company, Limited, of Toronto and Montreal, have representatives in various cities for the distribution of samples.

Circulars and samples are generally distributed at a cost of so much per thousand, and the advertiser should find out the number of pieces necessary to cover a particular locality. There is a great temptation for the local distributer to exaggerate in giving his estimate of the number required. In this respect a central distributing agency is generally more to be relied upon. Even where a firm sends its own traveling representative from town to town and depends upon him to hire the local distributers, it is often wise to consult the guaranteed list of some central division, since the list men are likely to feel their responsibility to a greater extent than the casual distributer who may be picked up at random in any town. This service may cost more but it gets more "under the doors."

159. *Advertising novelties.*—Advertising specialties are articles more or less intrinsic in value incidentally carrying advertisements of the men who give them away. Because of this combination of commercial value and advertising service in the same article some confusion has arisen in the minds of both the manufacturer of these novelties and the merchant who gives them away. This confusion, however, may be in part removed if we first discover from what point of view we wish to consider the article. From the manufacturer's point of view the article is merchandise. From the point of view of the man who gives it away it is an advertising medium. If the first would succeed then the firm which uses the specialty as an advertisement must also succeed. If the manufacturer of the specialty looks upon each sale as a closed incident and does not follow it farther, he may soon discover that many of his customers, inexperienced in the best method of using these specialties as advertising mediums, will fail. Hence, it is much more important that the advertiser get value received from the advertising than it is for the manufacturer of a specialty to increase the size of any one sales order. Brown and Bigelow of St. Paul, Minn., maintain an information department for the use of their customers, that they may increase the value of the goods they purchase from the specialty house as advertising mediums. In this department men are employed to

write advertisements and to suggest methods that will produce the best results for merchants who may have unsold goods on their shelves.

160. *Successful sales of advertising novelties.*—Leaders among the manufacturers of advertising novelties are thus awakening to the fact that their success in the future must depend more upon their ability to sell ideas, and plans of making these ideas effective, than in the selling of novelties as merchandise. The large advertising agencies have shown them the way and if they do not follow, "the specialty man," in the words of one of the leading novelty manufacturers, "will soon be working for the advertising agencies, who will be telling our own customers how to use our own goods."

The advertiser who expects to use this method should be cautioned against two tendencies. First, expending the whole advertising appropriation in the purchase of the specialties and leaving nothing to spend in their distribution. An advertising campaign of this kind should be planned as carefully as any other. Second, the gift should not be cheapened by promiscuous distribution. Every article should count in the creating of new business.

In outlining an advertising plan of this kind the first question is, What kind of specialty is best? In answer, it may be said, generally, something that is useful to the people whom the firm wishes to serve. Banks often use such articles as pocket books or bill folds. A firm serving a farming community should distribute something useful upon a farm. If the firm was situated in a lumber region, a lumberman's hand book would be acceptable. In fact, there is no end to a list of this kind.

161. *Calendars.*—The store which appeals to a

general trade may use a specialty which meets a general want. It is for this reason that the calendar has become so popular as a gift. The use of this medium has grown to such an extent that it deserves special consideration. There are two kinds of calendars, those for the home and those for the office. Little need be said in describing them. The home calendar may be gotten up in elaborate colored effects, while the business calendar should be plain and of a size convenient for office use. A study of the following opinion given by a man of much experience will be helpful in deciding the calendar proposition:

> We have bumped from step to step down the calendar proposition until it seems as though we have come at least to a local solution—a plain, tasty business calendar, a good job on craftsman lines with pleasing effect, plain, simple yet forcible reading matter, not too much, paid as large as consistent with calendar, with figures large and plain enough to be seen across the room, and each enclosed in a square, giving ample room for the housewife to keep minutes of her grocer's bill, milk bill, etc., and the farmer his tests, weights and future bills receivable due dates. Give every calendar man who arrives at your desk a complete description of what you require and ask him to forward samples. It is an easy and effective dismissal and affords an excellent line from which to choose. At first you might imagine that your calendar troubles were now over for the year, but experience has taught us that it is no small task to successfully get your wares before an appreciative public. Again local conditions must govern. We hire two bright and reliable boys to distribute the calendars from house to house in the city, impressing them with the fact that they must, gentlemanly, deliver one calendar to every family in the city. Each mail box upon every rural route leading from the city is supplied with one calendar, every country merchant and creamery has his bundle of calendars stamped by his compliments, an officer pre-

> sends one in person to every business house and extra effort is made to place one in every logging camp, school district and even hunting camp in the country. Things of this kind seen in out-of-way and unexpected places make a greater impression than when met along the ordinary walks of existence. We have been following this plan for a number of years and find that the demand increases each year. The people have come to expect and depend upon our yearly calendar, and repay us for our time and expense by unconsciously having burned upon their minds our name and ad by keeping the calendar properly torn from January to December.

Twenty years ago there was one firm manufacturing calendars for advertising purposes. To-day there are a thousand important firms, besides many smaller houses, engaged in this business. While the business done by the one firm two decades ago amounted to a few thousand dollars a year, American business houses in 1910 spent about $20,000,000 in giving away calendars. It is estimated that the calendar houses have at least three thousand traveling salesmen.

162. *Firms using calendar advertisements.*—The great branches of business that are using calendars would probably rank, as to the numbers used, in the following order First comes the insurance company. One firm alone recently spent $50,000 in this direction. Next are the railroads, and in this connection it is said that Mr. Harriman was a great believer in calendar advertising, spending yearly thousands of dollars in this way. After the railroads come the banks, and next to them are the retail merchants. Some firms not only give away calendars but advertise the fact that they have them to give away. Armour Packing Company announced one of their calendars through the *Saturday Evening Post*.

Many companies making calendars contract with artists by the year for their whole output. In addition to the goods made in the United States many firms import yearly from Germany millions of "shells" to be made into calendars. Some of these calendars cost the advertiser 25 cents and upward apiece. The great bulk of the calendar sales is made about January first, the manufacturers taking orders twelve months ahead so that they may have something definite upon which to reckon in making and ordering supplies from abroad.

163. *Effectiveness of the calendar advertisement.*—The value of the calendar as an advertising medium is based upon the accumulative effect that its continued presence produces upon the minds of a few persons, rather than upon a single impression made upon great numbers of observers. The makers of calendars reason thus: Our calendar advertisement will be read by at least five people a day. The normal life of a calendar being one year, it is further reckoned that 1,825 impressions will be made during this time. At that rate the advertisement on 1,000 calendars will be read 1,825,000 times during the year. The cumulative effect will, therefore, be great. Considering that the average cost of an art calendar is 16 cents each year, or $160 a thousand, this form of advertising compares very favorably with other publicity mediums. Furthermore, it gets a preferred position, since it is placed upon a man's desk or on the wall of his office or home. "But for the calendar," says the novelty manufacturer, "you could not obtain this space for love nor money."

164. *Blotters.* Blotters are probably used in greater numbers than any other one form of novelty advertising. Perhaps they are used too abundantly. Although the blotter is a very cheap method of advertising, good

judgment should be shown in selecting an appropriate form and inscription by which the firm or the goods are announced. An advertiser who shows poor taste in this respect will get poor results. It is not his purpose to leave a bad impression upon the minds of those who use the blotter and see his advertisement day after day. To get the best accumulative results the blotter should be distributed at least once a month to all the customers and to all the business houses in his locality. It is well to have some variety in the announcement, but short, terse, sharp arguments should not be departed from. If the blotter goes into the office the argument should be made to appeal not alone to the head of the house, but to the office force as well.

165. *House organ.*—About the first record, according to Harry Griefe in *Advertising and Selling*, we have of the house organ is found in the year 1869. One enterprising merchant in Paris in an effort to surpass his rivals and regain interest in his wares conceived the idea of getting out and sending to his customers regularly a publication containing items interesting to them, and at the same time advertising his goods. Since that time the number of such publications has constantly increased, until to-day there are being printed at least 500 house organs of the better class and the number is rapidly growing. Some of these house organs have enormous circulations, one publication in the United States, issued by the Metropolitan Life Insurance Company, having an average circulation of 5,000,000 copies. This house organ, called the *Metropolitan*, contains about sixteen pages and is issued six times a year. It is now in its twenty-sixth volume.

166. *Varieties of house organs.*—House organs may be classed into several divisions: 1. Those reaching

dealers. 2. Those reaching consumers. 3. Those reaching branch offices, agents or employés. Probably the most fruitful field has been the one appealing to the dealer. The development of the house organ has been due to a feeling that a newspaper or a magazine did not offer opportunity enough for a thorough exploitation of all the good points in the article advertised. And again, in the general medium, each advertisement must lose much distinctiveness because of the numerous other advertisements with which it is associated. The house organ enables the advertiser to tell his story completely and in detail, and to illustrate his product, while at the same time the advertisement gets that benefit which comes from direct association with editorial matter of a magazine quality. Appearing regularly it has also a cumulative effect in influencing the dealer as does calendar advertising, and, going as it does to the desk of the business man directly interested in the products advertised, puts the announcements at the right spot at the right time.

167. *Making the house organ.*—If a manufacturer would produce a really good house organ he must take great care in its preparation. It is now generally conceded that the character of its contents should tend toward that which educates the dealer or the consumer in those points which will lead to greater profits and larger success, and it must do this in a way that will both entertain and educate its reader.

Some editors of house organs, like the editors of trade journals, try to make a paper from the clippings of other papers, by joke columns, childish puzzles, pictures, etc. They attempt to fill space which perhaps would have been more effective had it been left unused. A good house organ should be illustrated, well printed and the advertising matter should not overbalance the reading matter.

An advertiser before he begins the publication of a house organ should consider well his own ability, or his opportunities of obtaining an editor who can maintain a high standard of reading matter combined with straight-from-the-shoulder business arguments that are necessary to make the house organ a success.

The question often arises, shall the house organ use "outside" advertising matter? The answer to this seems obvious, since the basic idea of the house organ is to accentuate the individuality of the concern using it. Every outside advertisement detracts from this fundamental purpose, and the house organ loses its chief characteristic and becomes more of a general magazine or trade paper than a house organ.

168. *Value and cost of such mediums.*—In determining the value of the house organ as an advertising medium publishers are quite unanimous in saying that this is one of the most effective forms they use. Mr. Griefe quotes one firm as saying that it was able in one year to trace sales amounting to $18,000 to its house organ.

The cost of the smaller house organ is not large if it is used in editions of 10,000 copies or more. On this basis an eight-page paper, 6 × 9, can be written, illustrated and printed for about $200. If $100 is added for postage and $25 for addressing and wrapping, the cost per copy will be not more than 3½ cents. Every month for a year, a prospective customer can be reached regularly and forcibly with advertising matter at the comparatively small cost of 40 cents.

Where the house organ is of small form, considerable expense can often be saved by printing two issues at one time. This reduces the cost of the press work by running a full form of twenty-four or thirty-two pages at one time and then cutting the sheet in two.

A proper consideration of what constitutes the contents of the house organ would take a volume in itself. Suffice it, therefore, to hint at the policies pursued by some of our most successful houses. They conduct their publications on the broadest lines, making no direct attempt to produce sales. Educational work is undertaken by teaching dealers and their clerks better business methods, and by advocating a higher standard of personal efficiency. In order to gain the personal interest of certain readers some houses maintain advertising columns for positions wanted, business opportunities, etc. Other houses make a specialty of writing up sales arguments and other suggestions to be used with a general campaign for the local advertiser. This would include illustrations of goods in use and of window and store displays.

Where two or more different lines of trade are to be reached it is better to devote a small house organ to each, rather than to try to make one publication serve these various interests. Where the one issue method is followed much of the reading matter can have but little interest for a large part of its readers. For example, a firm dealing with architects, plumbers and roofers gets better results if three house organs are used, each appealing to a separate constituency, than if one house organ of a composite type is used.

169. *Booklets and folders.*—A discussion of all the features which pertain to the booklet is not shortened because the subject under consideration is a little book and not a large one. The advertiser has adopted the little book rather than the large one because it is more

suitable for his business. But all the problems of composition, printing, etc., that pertain to the larger book, apply here also.

All the reasons, psychological or otherwise, mentioned in a previous chapter, apply with the same force in determining the contents, dimensions and proportions of a booklet. Regarding the size from the business man's point of view, one author says:

> I venture to say the vast majority of booklets that have been thrown away will be found to have had large pages and therefore no place could be found about a business man's desk, in which they could fall. Time and again I have heard business men comment on the beauty of typography of the folder or booklet, but they say they should be smaller. A large booklet lies about a desk until it eventually gets in the way, when it is dropped into the waste basket or put away in a bookcase or a drawer where it soon ceases to have that ever present familiarity and opportunity to do business that goes with a place on a man's desk.

170. *Size and shape of booklets.*—Many books to-day which have combined artistic quality with commercial success are published in the size six inches long by four inches wide, and about three-fourths of an inch thick. This size seems to meet with general approval, and hence meets the demands of the advertiser for a maximum return in response to this appeal. It would seem from this that odd or extraordinary shapes would as a rule be barred. Little booklets in the shape of bells or dollar marks are considered by many business men as an expression of bad taste. They say it advertises the cleverness of the advertising manager rather than the nature or quality of the firm's goods. If such is the case, then such an advertising medium fails in its purpose.

A booklet in order to be impressive should appeal to the reader as a candid statement of facts, namely, that it is an advertising method and that the advertiser wants the reader to trade with him. It makes no difference whether the reader is already a customer, or whether he is one who has simply expressed an interest in your business; or whether he is at the time entirely ignorant of your existence. Each reader, whether he be a customer or not, is open to the approach of competing firms, and although the advertiser may have established trade connections with one of them, nevertheless, he may be taken away by the competitor who has first gained his attention by the stronger appeal in the make-up of his booklets or folder.

171. *A successful example.*—How a high grade of work may gain the interest of an indifferent firm is well illustrated in an instance told by E. St. Elmo Lewis in his book "Financial Advertising." The National Cash Register Company on one occasion desired to present to a selected few among the most prominent merchants of this country and France an argument relative to their department store cash register. A booklet was prepared to meet the special conditions, one of which was that the advertising man reach the head of the firm. Folders and advertising in personal letters had failed and so it was decided to make a book that would be so costly in printing, binding and general make-up that a man would inevitably be drawn into a consideration of its contents. Accordingly, a booklet was designed, enclosed in a hand-sewed pig skin traveling bag, of the latest London design and workmanship. In all, it cost more than $50, but it reached the head office and accomplished its purpose. Of course, this was a device to meet an extraordinary case, but it shows in a measure what the advertising strategist may do when circumstances demand it.

CHAPTER IX

PROBLEM OF THE RETAILER

172. ***Retailer and manufacturer.***—The two irreducible factors in the industrial world are the consumer and the manufacturer. The functions of these two are absolutely essential to commercial life. That each might have the advantage that comes from specialization, certain features pertaining to the delivery of the goods by the manufacturer on the one hand, and the search for purchasable goods by the consumer on the other, were turned over to men who could devote their whole time to these duties. Accordingly, there grew up one set of middlemen whose interests were closly associated with the manufacturer, since they sought to find outlets for his wares. Another class of intermediaries likewise arose, but their interests were closely allied to those of the consumer, as they became specialists in the selecting of goods suitable for their respective communities. Although the term middlemen has attached itself to the first of these groups, the wholesalers and jobbers, yet so far as function is concerned the retailers are also middlemen.

173. ***Power of middleman.***—So long as the wholesalers fulfilled their mission and thus removed a burden from the shoulders of the producer, they were encouraged and aided by the latter. Many causes, however, tended to so increase the middleman's power that manufacturers felt their economic position growing weaker and weaker. Having many competing manufacturers

from whom to choose their stocks, and often having affixed their own name or trade mark to the goods, the unknown manufacturer was sometimes left dependent upon the middleman's wishes, which meant that the manufacturer had to meet the prices which the wholesalers set for him. The latter knew the market and the consumers, and the manufacturer did not.

Had the means of gaining publicity always remained as crude as they were under the early conditions which gave rise to the middleman's position, the manufacturer would probably have found it necessary to still accept his dependent situation. But printing and the press which brought political freedom also became the means by which the producer was able to make known his existence and to push his claims directly before the consumer. By means of advertising, therefore, the manufacturer is gaining his independence. The jobber is having his activities restricted or he is being eliminated altogether. This does not mean that the function of the jobber is not as essential as ever, but the manufacturer is directing the distribution himself. The manufacturer has not gone directly in most cases to the final consumer, but has been content to supply the retailer—yet, as we shall see, he has not thoroughly solved the problem of untrammeled distribution.

174. *Closer relation of manufacturer and consumer.*—From the consumers' point of view there is a movement, still in its infancy, which is drawing them into a closer and more direct relation with the manufacturer. Consumers can now go around the local retailer and purchase from the mail-order house, or through coöperative stores can buy directly from the manufacturer or jobber. Some of these institutions take the whole product of certain manufacturers. So far as the

manufacturer is concerned this method does not differ much from the distribution of goods through the wholesaler, but it is a method affecting the consumer and shows that the attack upon the middlemen, wholesalers and retailers, is proceeding from two sides—from the side of the demand for goods as well as from the side of the supply.

As it is natural to expect, the retail stores are not less strenuous in their denunciation of this consumers' movement than the jobbers have been in their attempts to force the manufacturers to deal through them. The following resolution adopted by the Retail Grocers and General Merchants' Association of Minnesota at their convention of 1910, expresses the general feeling of the retail store against the "catalogue house" and the consumers' attempt to buy directly from the manufacturer.

> Whereas, it is well known that some of the Twin City wholesale houses, as well as some Chicago dry goods houses, are making a practice of selling to catalogue houses, while the majority are loyal to the extent of confining their sales to legitimate retailers exclusively; therefore, be it
>
> Resolved, by this association, that we hereby most emphatically protest against said practice and urge that the members of this association express their disapproval in a manner that will if persisted in tend in time to correct it.

175. *Opposition to mail order houses.*—And again, the National Association of Retail Grocers' at Springfield, Illinois, adopted a resolution condemning as unfair the selling of goods to a catalogue mail order house by a jobber, broker or manufacturer, or agent who at the same time sought an outlet for his goods through the retailer. According to the resolution, the retailers are to give their loyal support to all manufacturers, etc.,

who protect the retail merchants by refraining from selling to such institutions.

In Canada, the retail merchants associations have not yet adopted any such resolution. They have, however, discussed actively the problem of preventing the mail order houses from underselling retail stores. They have protested that this is unfair to the retailer. A recent case was that of a large manufacturer of a well known food product, who refused to sell to an important mail order house because the latter cut the price. The mail order concern then secured a supply from the Chicago branch of the manufacturer, but was eventually also cut off in this quarter. The manufacturer found it expedient to recognize the complaint of the retail associations and succeeded in forcing the mail order house to sell at the published price.

The members of the Retail Merchants' Association in Canada are permitted through their charter to decide in a body that they will not purchase goods from any particular firm which is unfair to them. This charter has assisted in preventing wholesale grocers from selling to certain co-operative stores upon whom the association does not look with favor. They simply refuse to buy from any wholesaler who sells to such a store. This action would be a violation of the Combines Act without the express permission given to the association in its charter.

No attempt will be made to describe the situation as it exists over the whole field of distribution. This section of the industrial world is rapidly undergoing a reorganization. It is our purpose simply to indicate the new alignment of the main factors in order to show more clearly the direction from which flow the forces that control, or should control, the policies of national as well as local advertisers.

We should note, then, that the retail merchant is antagonistic to the catalogue mail order house. He is likewise opposed to the manufacturer or wholesaler who sells direct to the consumer. The jobbers, other middlemen, are fighting the attempts of the manufacturers to go round them and deal directly with the retailer or consumer.

The manufacturer, in his attempt to free himself from the control of the wholesalers, tried not to antagonize them more than was necessary. Therefore, in the early stages of this movement a common policy was observed by nearly all concerns. The manufacturer stimulated orders directly from the retailers by his advertising, but these were filled through the jobber. Finally, some manufacturers, feeling they were strong enough to deal directly with the retailer, broke all connections with the jobbers. The manufacturer soon found, however, that he had simply transferred his dependence upon one middleman to another.

The manufacturer in his attempt to induce the dealer to handle his goods often made his advertising appeal directly to the consumers who, by their demands upon the local merchant compelled him to stock up with the advertised wares. This kind of advertising had two effects. It not only stimulated a demand, but it tended to standardize the price and establish a valuable trade name.

176. ***Retailers use substitution.***—Many dealers at once took advantage of this and began to offer customers substitutes of poorer quality, or at least, "something just as good" at a lower price, but upon the sale of

which they could make a greater profit than upon the advertised goods.

This practice of the retailers threatened to cause serious injury to the whole publicity method, and thus forced the advertisers into a new campaign of advertising in order to teach the public to discriminate when asking for goods. That this substitution evil has not entirely disappeared is evident from the cautions, "beware of imitations," "see that every box bears our signature," etc., etc., that appear on nearly every well-advertised article; but it is no longer considered the most serious problem to be met by the manufacturer The most difficult question now before the national advertiser is how to maintain prices.

177. *Manufacturer and price cutting by retailers.*—The dealer by his actions has again forced the general advertiser into an aggressive attitude.

The manufacturer has approached this question in three main ways: (1) By means of an appeal to the retailers' feelings of commercial honor; (2) by forcing the retailers to sign a contract; (3) by educational means.

The principle upon which the personal appeal method is based is that there are few men who would admit that they are wilfully dishonest or that their spoken word cannot be relied upon. In carrying out this method the salesman is instructed as soon as he closes with a dealer for the initial order, to set forth the policy of his house, which insists upon strict price maintenance, and to ask the dealer point blank to pledge his honor not to cut prices. No evasive answer is accepted, such as "this house has never been a price cutter," and the like. Only a "yes" or "no" answer can be taken. If "no" is given as an answer the method of attack employed by a salesman would be something like this: "Well, Mr. Dealer, I am sorry you can not see it the way we do, and realize that it is to your advantage not to cut prices, but if you persist in your refusal I am going to ask you not to order any of our goods. In that event, we do not want your order and you really do not want our goods, for if you began cutting, all your competitors would have to do the same thing and there would be no end to it. You are selling enough goods as it is, upon which you are not meeting selling expenses, or are even losing money."

The testimony of a certain soap concern is that for many years since this method was first adopted, not one dealer has failed to accept the conditions imposed by the firm when the matter has been presented to him on this personal basis.

178. *Requirements of method of personal appeal.*— This method of personal appeal requires the selling concern to keep a close watch on the retailer and be ready to give instant attention and aid to those other firms who must meet the competition of the price-cutting retailer.

The above-mentioned soap house meets a condition of this kind by asking the faithful dealer as soon as he discovers a competitor cutting his price to telegraph the firm at its expense. A salesman is sent immediately to deal with the case. If the dealer admits that he has cut prices no compromise whatever is made, unless, perhaps, he is permitted to renew his personal pledge to maintain prices in the future.

Some firms have great faith in this manner of appealing to the dealer's sense of honor. Mr. Frank H. Holman in *Printers' Ink* says:

In this too legal age when lawyers in grim battalions and safes loaded with parchments bearing doubly-witnessed signatures are so frequently relied upon to push through price protection and other sales policies, it seems as if the harking back to the fundamental, personal and moral appeal is both better business and more agreeable and optimistic. It is certainly true that a better feeling must exist between a retailer and a manufacturer whose relations are put on the plane of pure loyalty and honor, than between the manufacturer who handcuffs dealers with steel chains of legal documents.

The second method by which the alert manufacturer has been accustomed to establish stronger control over his prices is by means of a contract. This contract was generally combined with some kind of penalty plan of price protection. The effectiveness with which the terms of the contract could be enforced has depended largely upon whether the company has a legal patent monopoly or not.

179. *Where a company has legal monopoly.*—In the United States the manufacturers of goods covered by letters patent have always contended that they were empowered to regulate the price at which their goods may be sold by virtue of the patent law which gives to the patentee and his legal representative the exclusive control of the patented article for a term of seventeen years. Whether this exclusive control, however, extended to the right of controlling the prices at which the articles were sold by jobbers or dealers has been the subject of considerable difference of opinion. The question seems to have been decided in the affirmative by several court decisions. One of the most notable is that which was rendered in the case of John D. Parks & Son Company vs. Harman, 153, Federal 24. It reads in part as follows:

> Articles made under patents may be the subject of contracts by which their use and price in sub-sales may be controlled by the patentee, and that such contracts, if otherwise valid, are not within the terms of the Act of Congress against restraint of trade or of Interstate Commerce or of the rules of the common law against monopolies and restraint of trade. This is well settled, but:
>
> The patent grants the exclusive right to make and to sell. The patentee may grant, if he will, an unrestricted right to make, to sell or use the device embodying his invention or may grant only a restricted right in either the field of making, using, or selling to the extent that he restricts these separable rights.
>
> The article is not released from the domain of the patent, and anyone who violates the restriction imposed by the patentee, with notices, is an infringer.

Similar decisions have been rendered in other cases and even more decisive judgment in favor of the patentee has been handed down by the English Courts.

The situation, however, is still unsettled and is subject to further adjudication. In the Waltham vs. Keene case a Federal district court ruled that the Waltham Watch Company could not enforce a contract entered into with them by Charles Keene, in which the latter had bound himself to regard the price agreement.

180. *Companies without patent monopolies.*—There is no question, however, that the manufacturer of an unpatented article can not enforce any contract or agreement by which he seeks to fix the prices at which jobbers or dealers sell his wares. His present status is admirably stated in Thomas Fernley's book on "Price Maintenance."

> But under existing conditions a manufacturer of unpatented goods who is engaged in Interstate Commerce and desires to

> control the retail price of such goods must proceed with circumspection. By establishing the relation of principal and agent between himself and those who distribute his product, he can, within proper limitations, exercise the desired control over the selling price of his goods. Commercial lawyers have displayed much ingenuity in devising consignment contracts whereby the relation of principal and agent or bailor and bailee is preserved without largely departing from the usual procedure of outright sale. It seems quite within the range of possibility that a feasible selling system of this sort might be devised, but if not, the manufacturer may still have his counsel consider a system whereby, without any liability to observe the manufacturer's announced re-sale prices, the merchant who does so shall be rewarded by a gift or allowance at stated periods, which gift or allowance shall be withheld from those who do not observe the manufacturer's re-sale prices, or the manufacturer may adopt the somewhat innocuous plan of giving an express warranty on each article of his manufacture—the same to be conditioned upon the purchase of the article at the authorized price and to be non-effective if purchased from other than a regular dealer at other than the authorized price.
>
> But what is really needed is a federal law which will give the manufacturer of unpatented articles the right to control their retail price as long as he does not conflict with other manufacturers. . . . .

Such subterfuges are always open to legal question and are unsatisfactory in the extreme. The difficulty seems to arise out of the popular prejudice against price control. As a matter of fact, it becomes evident on reflection that control of retail prices is the only means of assuring stability and fairness to all concerned.

In Canada, there has never been a test case as to the legality of price maintenance. However, when Judge Falconbridge in 1910 rendered his judgment in favor of the Wholesale Grocers' Guild, he expressed the opinion that the manufcturer had the right to fix the price of a patented article. A number of manufacturers have fixed their prices to the retailers and apparently this comes within the law. Some even fix their prices to the consumer and have been successfully doing this for several years. Canadian manufacturers who maintain fixed prices to the retail trade usually request the wholesale dealer to sign a contract. A form in common use follows:

Approved by the trade.

FORM OF

MANUFACTURER'S SELLING CONTRACT

In duplicate between John Doe & Co., Manufacturers,
Of the City of............................And
.... of the.................. of
......................Wholesalers.

In Consideration of John Doe & Company, placing us on their Jobbers' List for the purchase of their products, namely.... .... we agree with the said John Doe & Company, not to sell or allow any one in our employ to sell, directly or indirectly, to any one, either wholesaler or retailer, by agents or otherwise, any of the above products of the said John Doe & Company, whether now in stock or owned by us, or to be acquired after the date hereof, wheresoever or howsoever obtained, at less than the stipulated prices and terms in force from time to time as per price list to be issued by the said John Doe & Company, a copy of the current list of which is attached hereto.

This clause also means that we shall not have given cash or credit notes, discounts, rebates, or other benefits upon sales made or to be made of such products, or shall not have given or sold at a reduction or bought at an advance other goods in consideration of sales of the products aforesaid which would in any way violate or reduce the selling prices.

The price list now in force, called Number One, it is understood and agreed, may, from time to time during the continuation of this agreement be changed, or other prices established by mailing them or otherwise notifying them to us.

We further agree not to sell or otherwise supply the said products of the said John Doe & Company, to any person or company who has violated their agreement with the said John Doe & Company, after having received notice from the said John Doe & Company that such violation has taken place.

We also agree to advise our salesmen of the terms of this contract.

We further agree that when called upon we shall give unconditionally to the said John Doe & Company, a declaration sworn to by any member of our firm, or by any one in our employ designated by the manufacturers of the aforesaid products, covering the details of any sale of goods in such terms as may be required by them where an actual or supposed violation has occurred.

Failing to give this declaration we agree to pay to the said John Doe & Company, the sum of Fifty Dollars ($50.00) as liquidated damages for failure to comply with the terms of this agreement.

.... Wholesaler.

Date ....

....

In Consideration of the signing of the above selling contract, we agree with the signer thereof that all sales made by us to the retail trade will be at the same price and on the same terms as set forth in above contract or in accordance with any subsequent price list.

We agree that we will invoice goods to the said signer at our regular prices to the retail trade and, if satisfied that the terms of said agreement have been faithfully observed and performed, we will give to the said signer .... per cent commission or discount as arranged between us.

We further agree that when called upon, where reasonable grounds are shewn to exist, that our list price and terms have been violated, that we will insist upon affidavits to cover the alleged offence being completed, and that in no instance will we divulge, directly or indirectly, the source of our information as to said alleged violation.

We agree that when called upon we shall give to the said wholesale house a declaration sworn to by any member of our firm or by any one in our employ covering the details of any sale in such terms as may be required where an actual or supposed violation has occurred.

Failing to give this declaration we agree to pay to the said wholesale house the sum of Fifty Dollars ($50.00) as liquidated damages for failure to comply with the terms of this agreement.

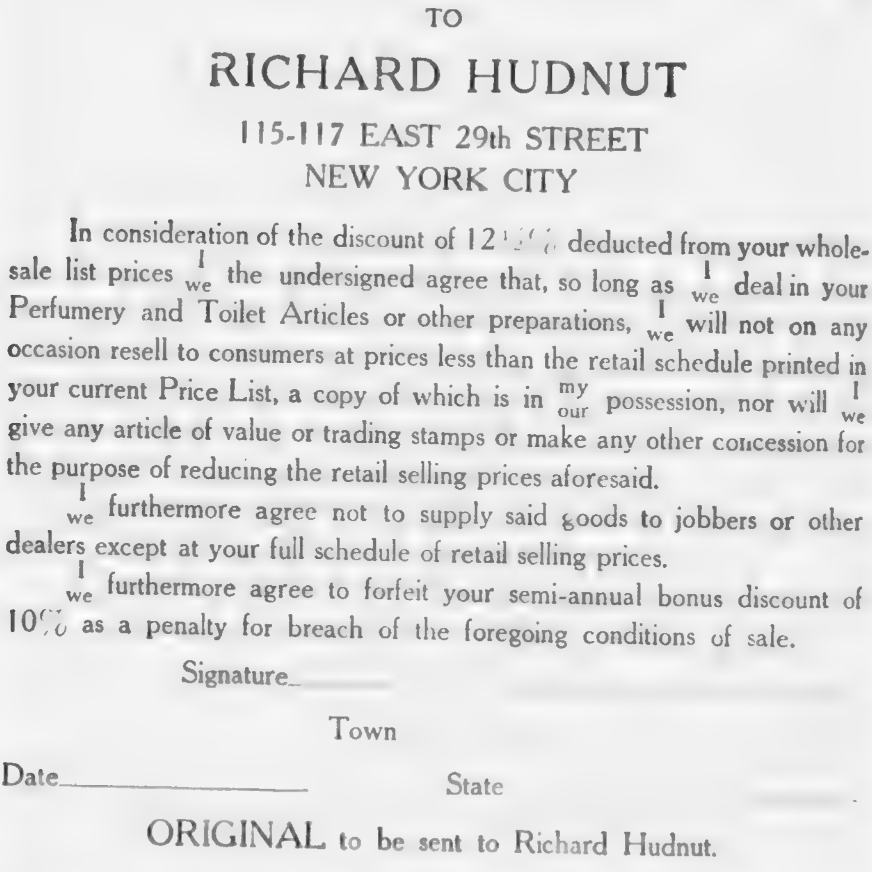
JOHN DOE & COMPANY, Manufacturers.

Date ....

(Wholesaler—Kindly advise travelers of this contract.)

Frequently individual members of wholesale firms are asked to sign individual contracts and occasionally the wholesaler's travelers are asked to sign forms of declaration. If a manufacturer suspects that a traveler of a wholesale house is selling to retailers under the fixed price, he can demand that the salesman's declaration be filled out and sworn to. If the traveler refuses, it is taken as evidence of guilt and the wholesale house may be cut off from receiving further supplies. If there seems to be sufficient evidence to justify an action, the manufacturer may proceed against the firm at fault under "The Secret Commissions Act" passed by the Dominion Government in 1909 to prevent the giving of secret commissions, rebates and other price cutting inducements. Special forms of declarations similar to that quoted above are signed by firm members and travelers.

181. *Contract prohibiting trading stamps, etc.*—Richard Hudnut of New York City, maker of perfumery and toilet articles, has never advertised through the general mediums. As a consequence, he must rely upon a strongly worded contract with the dealer in order to maintain his prices. In those states of the



TO

RICHARD HUDNUT

115-117 EAST 29th STREET
NEW YORK CITY

In consideration of the discount of 12½% deducted from your wholesale list prices I we the undersigned agree that, so long as I we deal in your Perfumery and Toilet Articles or other preparations, I we will not on any occasion resell to consumers at prices less than the retail schedule printed in your current Price List, a copy of which is in my our possession, nor will I we give any article of value or trading stamps or make any other concession for the purpose of reducing the retail selling prices aforesaid.

I we furthermore agree not to supply said goods to jobbers or other dealers except at your full schedule of retail selling prices.

I we furthermore agree to forfeit your semi-annual bonus discount of 10% as a penalty for breach of the foregoing conditions of sale.

Signature____________________

Town

Date____________________ State

ORIGINAL to be sent to Richard Hudnut.

Union, such as Texas for instance, where such a contract would be void, the signing of it would have no more force than a tendency to increase the effect of the moral obligation. The experience of the firm shows that where one dealer cuts prices another who is on the alert will report the case to the New York firm. Mr.

Hudnut handles such cases with firmness and dispatch. A Savannah retailer who was reported to him as cutting prices was immediately visited by a salesman with instructions to buy back all the remaining stock on hand, which he did. The contract, which is shown on page 216 and is filled out in duplicate to be retained by the dealer, is a good example of this form of price control.

182. *Advertising advice for retailer.*—The industrial world has always showed a disposition to condemn the activities of the middlemen. Being neither the consumer nor maker of the goods which he handles, mankind has found it difficult to account for his industrial necessity. Men have noticed, however, that it is the middleman who quotes the prices; but because he is the mouthpiece which gives expression to the results—that the economic forces of supply and demand have been forging into the concrete form of a price—most people look upon the middleman as the creator of the price. They assume that this power comes to him simply through his strategic position in the commercial world, a position which enables him to take advantage of the needs and necessities of both consumer and producer.

183. ***Factors in price making.***—While the middleman does hold a point of vantage from which to observe the movements of industry and commerce, he would have been dislodged long ago if he had not contributed something vital to the progress of economic society. He has assumed some of the burdens and risks of distribution, but this is not saying that he has not also often abused his position, sometimes designedly, but often ignorantly, because he did not realize the importance of the forces that were subtly working out the determination of the prices on any given lines of goods.

It costs more to make good articles than poor ones, at least there is a general correspondence between quality and cost. There is often added to the commercial costs a heavy expense for advertising a good. This is justified since virtues of the good are made known, and society profits thereby. This means that a certain good of standard quality cannot be put on the market at a price below the total cost of manufacturing, marketing, etc. So much from the side of production. But the consumer is also interested. Goods of high quality are cheapest in the end for him. Even the dealer himself profits most in the long run from handling goods of quality, for a satisfied customer is the best advertisement.

184. *Advantages of stable trade conditions.*—Not realizing the importance of these economic factors, many dealers have adopted the methods of substitution and price cutting. Both of these methods may prove immediately profitable, but the profits will be more than counterbalanced by the future losses due to decreased buying desire on the part of the public, which has lost confidence in an article surrounded by such untrustworthy and unstable trade conditions. Lessened sales by the dealer of the goods of better quality often means the retirement from business of the concerns which have manufactured and advertised the better grade of wares.

To improve this condition of affairs, many large manufacturers and commercial bodies and associations are continually devising means for instructing the more backward portions of the business world in the advantages of fixed or fairly stable trade conditions. One branch of commerce which is still undeveloped, if its progress is measured by the business standard of fixed prices, is the retail trade. It can hardly be expected that the small retailers can have the commercial experience, opportunities and the business knowledge and foresight which long or wide experience makes possible for the big manufacturer to have. It therefore devolves upon the large concerns to educate the smaller, but far more numerous members of the retail trade.

185. *Well-advertised goods used as leaders.*—One practice that is common among dealers is to use a well-advertised article as a "leader." This means that a dealer offers to the public an article, which the consumer knows to be a staple, at a price below the standard set by the manufacturer and the one which the buyers have grown to accept as just and reasonable. Sometimes the price is cut even below the cost of production. Of course, the dealer loses the difference between the price he pays for the article and the lower price at which he sells it, but this is charged up to his advertising account. So far it may look as though the manufacturer had no cause for complaint. The dealer has paid him his price. But the loss comes when the price-cutting dealer decides not to handle the article longer. All the other handlers of the article in that community have already dropped it from their stock for obvious reasons. Then the manufacturer finds the public educated to a lower price for his product than he can afford. The manufacturer discovers that his trade reputation floated by expensive advertising has not only been pirated, but scuttled as well. To show the dealer that such policies are detrimental to everyone concerned, and that the trade-marked article can be made a permanent asset to the retailer as well as to the manufacturer, many devices are put forth.

186. *Maintaining price.*—The methods adopted by manufacturers are so numerous that it would be impossible to illustrate them all, but the attempt to maintain

prices is one of the most interesting developments going on in the business world to-day.

There is one element common to nearly every method, however. Manufacturers, and more especially the large ones, back up their work of price standardization by advertising for the consumer and education for the trade.

A typical story is presented in the case of a small corporation of New York City. It began business in toilet articles in a small way. Its line comprised about fifty preparations, and they were sold by women agents in the small towns throughout the country. Soon they noticed that one article took hold of the public more strongly than the others, and retailers began to ask the manufacturers to sell it "through the trade." Accordingly, the company decided to canvass the drug and department stores. Experienced demonstrators were employed first to introduce them to the New York City trade. As the goods were placed in stores the newspapers were used to advertise them. This method proving successful, the territory was enlarged and a few other cities were attacked in the same way.

187. *One method of maintaining one price.*—From the beginning, a policy of price protection was followed. The company being small and the article not being covered by a patent right, neither the contract nor other formal agreement could be employed. Instead the company relied upon the demonstrator to explain the company's policy of maintaining one price, which consisted of refusing the goods to any dealer who persisted in cutting that price. For two years there was little trouble, but with the growth of the article in popular favor the temptation on the part of dealers to cut the price increased. The company met cases of this kind

with firmness. One small druggist, being discovered with a sign announcing the article at a cut price, was expostulated with and the policy of the firm was explained to him. It was shown that as the demand grew for the goods his profits would be surer and greater by maintaining the price.

This missionary method did not meet with such a ready response when the large department stores which make a practice of cutting prices advertised this proprietary article as one of their leaders. Here the firm was met with the argument that it was necessary and right from the store's point of view to take off a few cents from the price of such a toilet article. The representative of the firm was told in one store that the toilet department was run simply to cover costs, and if necessary at a small loss, in order that customers might be drawn into the jewelry department where the profits were large. There was only one course to pursue in such a case, and no goods were sold to this department store.

The manufacturer found compensation in the fact that not all the department stores follow price-cutting policies. In fact, some of these asked him if he made a practice of selling to firms which cut prices, since they must decline to handle goods which were likely to be left on their hands unless they followed the same method.

188. *Devices adopted by price-cutting establishments.* But the stronger the effort to maintain prices, the more desirable became this article in the eyes of the price-cutting establishments. Various devices were resorted to in order to obtain the goods. It was not long, therefore, before the manufacturer discovered that a large department store to which he had refused to sell

was offering his 50-cent proprietary article at 39 cents. He investigated and found that the store had obtained the goods by paying the full retail price at another retail store. When this dealer was taken to task for selling the goods, he protested that the sale had been made in good faith to a stylishly dressed woman who claimed that she wished a gross of these articles, as she was about to sail for Asia where it would be impossible for her to buy them. The dealer was warned by the manufacturer and the result shows how strong a sentiment is growing in trade circles in support of the policy of price maintenance, for the offense was not again repeated.

When the proprietary manufacturer extended his territory to include other cities than New York, he found it necessary in some cases to turn his demonstrators into actual salesmen in order to maintain his price. In these cases he simply turned the retail profits over to the dealer. This he found to be generally a successful method in educating the price cutter up to the standard of a fixed price. Naturally the manufacturer could control his own sales at the regular prices only so long as the demonstrator remained in the store, but the time was generally long enough to make the lesson effective.

189. *Following up consumer's list furnished by dealer.*—It was the case in the above illustration that the manufacturer had created a considerable consumer's demand for his article. He used this as a lever in forcing the dealer to maintain a standard price. It is frequently necessary to gain the coöperation of the dealer at the same time that the demand of the consumer is being created. The first step toward securing the dealer's interest is to show him that there is a specific

demand for the manufacturer's goods. The method adopted by a hardware manufacturing firm illustrates one way that this may be done. A dozen weekly and monthly publications were selected, in which were placed full and half-page copies offering a catalogue. By this means, a list of prospective customers was obtained. Each inquiry was promptly answered and the inquirer instructed to buy of his home dealer. But in case his home dealer did not carry the goods he was to order directly from the manufacturer. Furthermore, the dealer was notified at once of the demand, and the name and address of the inquirer was given him. At the same time the firm's policy as to prices, the character of the goods, the conditions of sale and the dealer's profit were explained to him.

This method brought in orders from over 10 per cent of the dealers, while 6 per cent more wrote letters. Those who did not answer were sent a second letter at the end of ten days. A complete window display was offered them by express, prepaid. This display included advertising matter which was free, and a complete set of the goods was to be delivered to them at wholesale prices through the jobber. Within a month nearly 20 per cent of the letters sent out brought orders.

Having secured the dealer's attention, his interest was further strengthened by offering other aids, such as newspaper advertisements, booklets, samples, etc. Later on a monthly house organ was published which in a measure took the place of the letters. This publication contained illustrations of the goods, selling plans, diagrams and pictures of the window displays; and the various selling points of the goods were emphasized.

After this, whenever a new dealer was approached, a sample copy of the house organ always accompanied the first letter to him. This showed him how the manufacturer was creating a broad and steady demand through methods of national advertising. In this way the retailer gains confidence in the manufacturer and makes a response in the form of an order to the consumer's demand more readily.

190. *Free samples.*—There are many methods depending largely upon the character of the goods, the size of the firm, etc., by which the consumer's demand is created. The hardware concern mentioned above could not employ samples for consumer's distribution, but, on the other hand, soap makers find this method a very profitable one. Advertising by free samples is subject to much loss on the part of the advertiser. Unless the distribution is closely watched, a large proportion of the samples will fall into the hands of consumers with low purchasing power, or they may be confiscated outright by the distributing agency. To avoid this as much as possible manufacturers are continually devising some check by means of which the distributer may be held to account.

Two instances will indicate how such devices are employed.

The producers of a shredded codfish, discovering that their advertising in one city was not producing proper returns, adopted a method of sampling through a house to house canvass in order to be sure that the samples fell into the hands of likely prospects. The 193 grocers of the city were canvassed, and 93 of them agreed to supply the names and addresses of customers. Next the qualifications of men and women as successful distributers were determined. It was found that women performed the sampling work better than men. Samples were then prepared and put into packages large enough to meet the requirements of a family of five persons, and the distributers were instructed to pass them out on that basis, and wherever possible to obtain a personal interview with the women of each household.

191. *Coupon method.*—This distribution of samples by manufacturers through representatives who have been selected with some care is perhaps the surest way of obtaining effective distribution, but it is costly; when a very extensive distribution is required to be made in a short time, some other means must be employed. One firm which found it necessary to make its distribution of samples through the dealers used the coupon method. The plan followed involved an advertisement in the weekly papers which offered a free bottle of ginger ale upon presentation to the local dealer of a coupon to be clipped from the advertisement. The dealer, in return for his trouble, was paid the full retail price for the ginger ale by sending to the company the coupons which he had collected, but which were also to be accompanied by the caps from the bottles. The last requirement was imposed upon the dealer to avoid a promiscuous distribution.

Another company which deals in summer drinks added two new requirements before the coupon, which was presented by the customer, could be honored by the dealer. The first of these required that the coupon be presented by a person accompanied by a friend to whom two free drinks were given; the second required that the bearer be an adult. In explaining the reasons for these requirements, the manager said that sociability heightened the pleasure and deepened the impression of the drink upon the mind. The second requirement was to guard against the coupons being monopolized by newsboys.

The coupons were redeemed by the company at four cents each. This gave the dealer a profit of about three cents. In addition, the company indirectly called the dealer's attention to the free advertising that his general line of goods received by having people call at his store with the coupons.

192. *Use of dealer's name in advertisement.*—The methods so far have depended upon creating the initial demand through the consumer. Some manufacturers may wish to enlist the coöperation of the dealer by some other means than that of inquiries for goods. The Anticor Manufacturing Company of New York, which makes a safety corn shaver, developed a scheme which was very successful in this respect. The company wished to introduce its goods into Baltimore. It already had a few dealers there, but before it began an extensive newspaper campaign it had added twenty-nine additional dealers to its list. This was done in a half day's work by two men, one, a representative of the firm, and the other, an agent of the *Baltimore American*, a paper which was chosen to carry the first advertisements.

The plan was exceedingly simple, but it succeeded because it enlisted the interest of the dealer at once. He was required to purchase merchandise worth twelve dollars at retail to insure his good faith, and for this he was listed as an Anticor dealer and his name and address printed in a space provided in the advertisement. A copy of the proof of the advertisement containing the blank space for the dealers' names was presented to them by the newspaper representative. Advertising was carried on for thirty days, running twice a week, and varied from one hundred lines to four pages. After this time, although small advertisements were used, the lists of agents were discontinued. As a result of this three months' campaign three hundred dealers had been induced to handle the Anticor Company's goods.

The next city approached in the same way was Washington. Here within two weeks the company succeeded in adding one hundred and twenty-five dealers to their list.

193. *Advantages of this method.*—Another company which has used the same method with success, is the firm which makes the thermos bottle. The great advantage of this method for the advertiser with limited capital is that he can get quick returns and can thus re-employ his appropriation for further advertising. He can put his money—say $1,000—into advertising in City No. 1 in January. His money should be returned to him from the dealers who have ordered goods within the next sixty days. He is now in a position to attack City No. 2. With fair success, therefore, he should be able to exploit at least four cities within the year. Of course, if the advertiser has a larger appropriation he can approach several cities simultaneously.

The dealer also profits by the advantages of this method. As a rule he is not required to order more than ten dollars' worth of goods in order to have his name listed. According to the general practice such dealers would be given thirty days' credit. Within this time the general advertising scheme should have aided him in disposing of this amount of goods, so that he, like the manufacturer, has his money returned and he will have received a month's advertising free.

194. *Guarantee as a sales promoter.*—The use of a guarantee in connection with products which have not heretofore been considered capable of being guaranteed has increased the sale of products in many recent cases.

To guarantee stockings against premature wearing out, or to guarantee absolute freshness of oysters on delivery, would have appeared at one time as speculative as guaranteeing the weather. The success of the Hole-Proof Hosiery people and the Booth Fisheries Company show how times have changed. The latter, for instance, during the fall season of 1909 increased the consumption of their goods 80 per cent by laying strong emphasis on the guarantee plan of their advertising. To be sure, a time limit was set on the disposal of goods; any shipment of oysters not sold within a set time was to be returned to the company by the dealer.

195. *Difficulties in distribution of advertising matter to retailers.*—Many dealers take the position that they are doing the manufacturer a favor when they make a small trial purchase of trade-marked goods and receive free an advertising display equal in cost to the purchase price of the goods. As a consequence, much of the printed matter, window cards, posters, price tickets, window displays, electros, etc., prepared by the manufacturer at great expense, is destroyed by the dealer or perhaps never taken from the express office because transportation charges have not been prepaid.

One manufacturer relates how a dealer refused to pay forty cents freight charges upon a free window display costing fifteen dollars. Then there is the case of a manufacturer who had his electrotypes returned to him because the dealer refused to pay fifteen cents express charges. These were sent free to be used by the retailer in his local newspaper and circular advertising work. Another tells of a merchant who was discovered doing up bundles of merchandise in beautiful four-sheet posters, lithographed in five colors. Besides these "evidences of thrift" on the dealer's part, there are well-known practices among dealers of using the advertising matter or material of one firm to advertise another firm's goods. One manufacturer who furnished an expensive indoor electric window sign to the dealer frequently found that his advertisement had been removed and announcements of another nature put in its place. Perhaps the most familiar example of substitution of this kind is seen in the use by the retailer of the electros sent by one manufacturer to represent the goods of another. Shoe manufacturers have suffered noticeably in this respect.

Other evidences of the dealer's lack of appreciation of the importance of the advertising problem is seen in his careless use of the matter sent him, both in preserving its usefulness as an article for display and in giving it effective notice or distribution. Many manufacturers send out displays so expensive that it is necessary to have several dealers use the same display at different times. One firm even sent out a series of half a dozen electros with the display which could be run in the local newspapers for advertising—not the goods, but the display itself. A schedule had been prepared beforehand showing the dealers how each was to use the display and the electros, as well as the proper time. This plan made it necessary that each dealer, when through with them, should ship the material to the next. It was soon discovered that the dealers were generally so careless in packing for shipment that this part of the campaign had to be discontinued.

Another complaint lodged against the retailer is the poor judgment used in the disposal of costly advertising matter sent to him free. Salesmen frequently report a large supply of advertising matter on hand, when perhaps the dealer has just mailed a request for more.

Cases of this kind are more than matched, however, by those dealers who waste thousands of folders and circulars every month by sending them down the waste paper chute, or giving them away promiscuously.

CHAPTER X

PREVENTION OF ADVERTISING WASTE

196. *Various methods of elimination.*—The manufacturer and the jobber who advertise widely not only look upon the retailer's practices as unbusiness-like, but they also look upon the retailer as a person without a conscience. The advertisers have attempted to eliminate the waste due to these causes by various methods. Their attempts, however, have shown them that the faults did not lie altogether on the side of the retailer; neither was the latter a hopeless fool nor an unregenerate rogue.

The manufacturer's investigation of methods by which the retailer's coöperation may be more effectively promoted has disclosed; first, that there is a growing understanding by the retailer of his own economic position; and that there are large numbers of the retail traders who are capable of seeing the line which divides their interests from those of the manufacturer-advertiser; and who, furthermore, are well equipped with facts and fully capable of presenting their side of the case with logical force. These are the large retailers, such as the big department stores. The smaller stores are also learning that advertising furnished free by the big advertiser is not a philanthropic act on his part desirous of promoting the sales of the retailer, but that beyond such increase of sales lies the desire of the manufacturer to monopolize the market and insure the sale of his product to the exclusion of all others, as well.

It is not strange, then, that the manufacturer, in his attempt to "educate the dealer," should meet with half-hearted response from those who know little of the problem of distribution, but who with the trader's instinct become cautious in the presence of an offer of something for nothing. He meets also with open opposition on the part of those dealers who, like the jobbers and wholesalers, realize the meaning of a well-established trade-mark and the power of advertising when attached to a good by the manufacturer himself.

The retail distribution of goods is one of the most difficult problems which the manufacturer has to meet However, until he can include in the organization of his business enterprise the control of his product until it meets the consumer, either by selling direct or through agencies under his control, he must devise means of influencing the independent dealer to coöperate with him.

197. *Fundamental points in gaining good-will of dealer.*—The first essential which ought to belong to every method of enlisting the dealer's aid is a bona fide attempt to increase the dealer's profits. This will gain his loyalty. A second fundamental is the careful study of each dealer's situation in advance, and a presentation of the plan to be adopted to the dealer for his criticism. Every point of contact should be gone over and the part that each shall take settled upon. This will gain the good-will of the dealer. An important third consideration an axiom which every branch of business knows and, some time or other, attempts to prove is the employment of a method which will give the retailer a competing advantage. So long as this method is unknown or unpracticed by the

manufacturer's competitors the enthusiasm of the dealers is assured.

198. *Giving the dealer competing advantage.*—Perhaps this third essential should be further explained. A retailer will have an advantage over his competitor if he can buy more cheaply or can sell at a greater profit. This is the axiom, and it is accompanied by the following corollary. The manufacturers have attempted to give the retailers this advantage by maintaining a published list of prices, but allowing them certain discounts or rebates of which the trade in general knew nothing. One method which worked to the advantage of certain retailers for a while was the giving of a discount to those dealers who ordered their goods ahead of the season. It was not necessary to have them shipped until the season opened. Of course, there is no competitive advantage in this method to-day. It became so general a practice that it has been universally incorporated into all purchasing; and the problem of "dating" to-day is how to get rid of a custom that has no pecuniary advantage for anyone.

Another method which is practiced, but which threatens also to become attached barnacle-wise to business practice because there is no advantage in its use so soon as it is used by every one, is the allowing of the "free deal" by the manufacturers. By this method the dealer is allowed a certain per cent of his orders free. Thus, a grocer ordering ten cases of Egg-O-See would be given one case free, since the practice of this company is to allow the grocer 10 per cent of his absolute orders. Occasionally the company varies its free deal method by advertising in the newspapers with coupons, which may be filled out by the consumer and given to the grocer in exchange for a free package. The coupon is passed on to the manufacturers who replace free of charge the goods so given away. In carrying out its free deal policy, about 350,000 mailing cards a year are sent to retailers urging them to order under this "coöperative sharing plan."

199. *Arguments for "free deal" method.*—The manager of the United Cereal Mills Company argues for his method in the following language. The retailer should first consider his own profits. The successful merchant is the one who buys right. The limited selling price theory simply reduces the dealer to an automaton. When one buys in large quantities he should be given a better price than he who purchases in small lots. This is the law of trade which the successful manufacturer follows. The larger his output, the greater his purchasing power. He never does his buying on the limited selling plan policy. When he buys his cartoons, his bags, his advertising space, and anything that enters into the manufacture and sales of his products, he always insists that the quantity shall control the price.

This argument appears to have stretched the term, free deal, to embrace "quantity buying," and so long as the firm publishes its 10 per cent allowance as its regular policy there is no "free deal." It is only a round-about way of stating the price. If this amounts to a lowering of the price by the manufacturer, the other concerns must meet it by a like reduction or its equivalent. There is no more free deal in this kind of a transaction than there is in the case of a railway company making lower rates upon car load lots. The real free deal exists in all its vigor when its use is not publicly announced but is given as bonus, having all the effect of a secret rebate.

In the long run this method may be a questionable policy because of the way it allows its discounts. The allowance is not in cash but in Egg-O-See. Besides establishing the same conditions that the railroads have created through their rate discrimination, i.e., a competitive advantage for the large shippers, the breakfast food company, by the character of its "bonus," tempts the merchant to overstock. The effect of this on the trade is shown in the next illustration, which rejects the free deal in all its forms. It may be of interest in this connection to note that Egg-O-See is no longer on the market.

200. *"Protected price" method.*—In contrast to the Egg-O-See Company's policy is the one pursued by the Kellogg Toasted Corn Flake Company. They sell at exactly the same price everywhere. It makes no difference whether the quantity be large or small or whether the location of the dealer be near to or at a great distance from the factory. In support of this policy, the company claims that, whereas the purchasing power of the dealer is limited, better profits are assured him because his selling power is strengthened through the elimination of competition due to price cutting. It also puts the small dealer on the same basis as the large one. So far as the company is concerned, it enables them to maintain the quality of their product in the hands of the dealers. The latter, not being encouraged by the offer of a free deal, do not overstock and thus permit a large quantity of goods to deteriorate on their hands which later must be disposed of at cut prices.

Of the policies exemplified in the practice of the two breakfast food concerns, the retail trade apparently favors the protected price method. In a recent annual meeting the National Association of Retail Grocers passed the following resolution: "Resolved, that we oppose free deals of all kinds and believe they overload the grocers and encourage price cutting."

201. *Schemes for meeting local or trade selling emergencies.*—The methods so far discussed have dealt with the broad principles which any firm must choose before entering upon a general selling campaign in which advertising must be an important factor. A policy which encourages price cutting by the retailer is incongruous with an advertising policy which has as its chief goal the branding of a trade mark upon the public mind.

202. *Out of season advertising.*—Of late years there has been a marked tendency to advertise goods out of season. Broadway stores, for instance, in order to catch the south-going travelers, have conspicuous window displays of straw hats and other summer goods in January and February.

Another reason for out of season advertising is not to create a new business, but to hold the attention of the public until the season opens. This is illustrated by the street car cards used by the Porosknit Garments Company in the winter, which have an appropriate picture accompanied by the phrase,

Until next summer here we'll sit,
To remind you all of Porosknit.

Another firm which has made a success is the concern which manufactures the Schmidt-knit sweaters. The fall and winter months are naturally the proper seasons for these goods, but a summer demand was created by advertising them in the spring. The idea which this advertising exploited was the necessity of a sweater for summer boating and golfing.

203. *Getting distribution of expensive specialties.*—

Many firms are met with the problem of marketing an expensive article in connection with their staple products. An illustration is selected from the perfume and toilet business because the character of the goods handled must meet the demands which come from the opposite ends of the social scale. The ordinary methods of giving premiums and the like in advertising low-priced toilet-waters could hardly be used in creating a demand for high-priced perfumes that sell at five dollars per two-ounce bottle.

Richard Hudnut of New York through elegant and expensive booklets makes his appeal to the class of society which demands quality irrespective of the price. His Du Barry perfume was made popular among this class through a booklet prepared by Mr. Hudnut himself. Not only was no expense spared in getting the best quality of workmanship and artistic skill, but Mr. Hudnut spent considerable time in Paris preparing the material for the booklet. This involved an authentic account of the life of Madame Du Barry, and her dependence for her personal success in influencing monarchs and courts upon the use of certain distinctive toilet preparations. Of course, the author emphasizes the fact that the Hudnut preparations are made after the methods employed by Du Barry's own perfumers.

The lists of customers to whom these booklets and letters containing beautiful cards saturated with perfume are sent, are obtained from local druggists and other dealers. But this list is generally checked up by reference to the local and trade directories so as to pick only the names of customers of a certain financial rating living in towns of over five hundred inhabitants.

There is, perhaps, no business in which the sample method of advertising can be more effectively used than in the perfume business, but the method must be adapted to the trade. Expensive perfumes cannot be given away in large quantities, nor can cheap means of distribution be used. The George Borgfeldt Company in advertising their expensive La Rose Pompon, and Dralle's Illusion perfumes furnish an illustration of this point. In the case of La Rose Pompon a minute sample bottle was offered when ten cents in stamps was sent in. But only one sample was sent to one address. In the case of Dralle's Illusion, another scheme was employed, since this perfume sells at $1.25 per one drachm bottle. Accordingly, aluminum hearts were made with a round hole on one side and the interior was filled with red absorbent. Being non-alcoholic, the perfume is very lasting, and it was found that one drop would give out a strong fragrance for at least a month.

An incident connected with this method shows how direct advertising may often be aided from indirect and unlooked-for sources. The demand for these hearts grew to such an extent that it called for an investigation on the part of the company. The fact was revealed that women ordered scores of these trinkets, payment for them being offered; the purchasers desiring to distribute them as souvenirs at social gatherings.

204. *Winning the coöperation of the dispensers.*—The principle stated on a previous page—that unless the dealer has a financial interest in the article advertised he does not pay much attention to the advertising matter—is one that should never be lost sight of in any attempt to interest him. The advertiser should also remember that advertising matter unsolicited by the dealer is much like unsolicited advice—it is not wanted—and no attention is paid to it.

Again, if the manufacturer wants to interest the dealer, he should not send him booklets printed on the poorest material, show cards that advertise nothing more than the printer's mistakes, counter wrappers that will not wrap, circulars filled with indecent testimonials, and other advertising "aids" which the advertiser thinks are cheap because they cost little. The dealer generally estimates these at just about what they cost and will seldom use them. Upon this point, the advertising manager of a large department store in Buffalo, New York, says:

> I cannot but speak feelingly of this waste because hardly a day passes but it is brought forcibly to my attention. Yesterday we started some 20,000 pieces down the waste paper chute, truck cheerfully contributed by easy manufacturers who felt their duty ended when they shipped a package of carelessly prepared, cheap circulars, turned out by a slovenly printer. A two cent stamp would have brought the manufacturer sending them important information, and the circulars could have gone down their paper chute instead of ours, saving them the cost of expressage.

205. *Investigation of conditions of coöperation necessary.*—That the advertiser should investigate the conditions under which the dealer is prepared to coöperate with him is further evidenced by the testimony of the Oakland Chemical Company, the manufacturers of Dioxygen. This concern sends out only the highest grade of advertising matter. The list includes a ten-color lithograph window cut which in lots of 5,000 cost them $1.10 each. Before any of this company's material was sent to the druggists, they were asked to select the advertising device which they wanted sent to them. Along with this request there was to come a positive agreement to use the advertising matter fur-

nished them. This method was supplemented by timely newspaper advertising. With all these safeguards, however, it was found upon investigation that less than 20 per cent of the dealers used the aids sent them. Perhaps, if as much effort had been put into the investigation before the campaign as was used afterwards, the dealer might have been shown that high-grade advertising matter is very costly.

One firm, after an experience like the above, prepared an itemized list showing the cost of each article sent to the retailer. They found this method fully as effective in making the dealer realize the value of the articles, as did the practice of charging the retailer a nominal price for the booklets, hangers, counter displays, etc.

206. *Dealers to account for advertising helps.*—The dealer should be made to feel that circulars, window cards, etc., are not given him simply as a matter of form. An instructive experience is that of the Patent Paint Company of Milwaukee in establishing a rigid system of keeping track of all advertising matter and charging it up to the dealer. If the latter was mailed a hundred circulars for distribution among the property owners of his territory, he was soon asked to report upon the disposition of them. If he were sent an enameled outdoor sign he was asked, after a reasonable time, to tell when and where he put up the sign. Furthermore, the dealer is charged with every piece of advertising matter sent him. Of course, this is a theoretical charge so far as the dealer is concerned, but it enables the firm to check up the results of the advertising. If a dealer is sent a package of special leaflets, booklets or enameled signs, he is charged on the books of the paint house with the actual cost of these.

including a handling charge. By watching the accounts closely, the company can soon tell whether its advertising in any case is profitable or not, and if not, it can locate the trouble. If the dealer did not coöperate effectively, either through improper distribution or through improper use of the advertising matter, or because of some peculiar local situation, that fact will be disclosed through the accounts.

In the distribution of their enameled signs, the Patent Company exercises considerable discretion. The smaller signs are sent only with orders amounting to one hundred gallons of paint. As the signs increase in size, the dealer must fulfill other requirements before he is given one. The largest sign is not sent unless it is asked for, and details given as to where and how it will be displayed. As the company has about a million of these signs on display throughout the country, the expense saved by a rigid oversight of their distribution is considerable.

207. *Inducing dealers to use space on their own account.*—The commonest method of inducing the retailer to use the local papers to advertise manufacturers goods is to send him newspaper cuts and advertisements free. Here again a good method has been injured by the manufacturers' promiscuous distribution. There is a tendency, however, to attach some condition to the sending of these advertising aids. One of the simplest conditions is to require the dealer to ask for electros by filling out a specially designed order blank. To aid the merchant in the selection of cuts one firm sends out a book made up of regular newspaper stock containing impressions of the cuts, so that the merchant can see what the printing effect will be when placed in the newspaper.

In order to fit more satisfactorily the needs of a varied retail trade, one manufacturer of men's clothing has found it a good practice to leave the space blank in the electro where the fashion cut is used. This permits the merchant to insert those cuts which illustrate the particular line of goods or garments which he thinks best to show. Where this freedom is given, the advertiser should be careful to see that every cut illustrating an advertised line of goods should bear the trade mark. It need not be made too obtrusive, but should be sufficiently large to remove the temptation of using one firm's cuts to advertise some other man's wares.

208. *Linking dealer to general campaign.*—The stimulation which the dealer felt when the method of furnishing free cuts was first introduced is now seldom aroused unless further inducements are offered. Accordingly, wide-awake general advertisers are on the lookout for hints or suggestions that may aid them in winning the coöperation of the dealer.

The makers of Palmolive soap have been successful in getting the local dealers to push their advertising by offering to pay "in kind" for Palmolive advertising. The dealer is first informed, through a circular, that the company has three different sizes of newspaper advertisements. Prints of the actual advertisements are also shown, and each is represented by a number. If electro number one is used, the company offers to deliver one-half dozen packages free; provided further that the dealer orders one gross of Palmolive for his stock. Larger gifts are offered for electros number two and three, since the cuts are larger and require a bigger appropriation on the part of the dealer. The offer concludes thus:

> The order for free soap in exchange for advertising will be furnished you immediately on receipt of the paper containing the advertisement. The order for soap will be on your regular jobber and be sent to you with your first lot of goods from his stock. You can double or triple any of the above orders and receive free Palmolive for advertising in like proportion; provided you publish the electro a corresponding number of times.

An article in *Printer's Ink* gives an illustration of an unique method. An advertising campaign carried on by a large paint company was national in its scope, but failed to get satisfactory returns. Upon investigation, the attitude of the dealer proved to be the weak spot. The general magazines and trade papers were already in use, among them the *Saturday Evening Post* and the *Sunday Magazine*. It was these two papers that suggested a plan for drawing the dealer into the campaign. The plan as carried out embraced the points summarized in the following outline:

A. Plan.
  To introduce a "High Standard" "paint week" in each locality where the company's paints were sold.

B. Problem.
  (a) To induce the dealers to coöperate.
    1. By use of space on their own account in the local Sunday papers associated with the *Sunday Magazine*;
    2. By distribution of circulars with the *Sunday Magazine* where no Sunday paper was printed.
  (b) To present this plan so that the dealer would see its benefit to him.

C. Method.

(a) Announcements of "paint week" to dealers by means of four page colored circulars.

(b) Details of the plan, and arguments to induce dealers to coöperate.

"If you are thinking of a special opening paint week, have the first week in April. Decorate your store, get out your paddles and cards and display everything to advantage. Make a special window display. Require your clerks to talk paint and varnish during the entire week—to ask your customers whether they intend to paint. Use special display advertising in newspapers. Be sure to have our advertisement in your papers during that week.

"This is the time for your full-page or your half-page!"

(c) A reminder to keep the circular announcement fresh in mind. A card with the picture of a hand with three fingers extended and the words:

Count Them on Your Fingers
The Weeks Before
"High Standard" Paint Week
April 1–9.

(d) A second reminder not from the paint company but from the *Associated Sunday Magazine* office, and a brief argument showing the dealer the advantage of advertising locally in conjunction with the paint company's national campaign.

(e) Cards and folders (100,000 in all) mailed to customers on dealers' lists during the "week."

(f) Covers of the *Sunday Magazine* sent out four days ahead of the regular issue to be hung in dealers' windows as a sign, thus "closing the circuit" by adding the last link to the local advertising campaign.

(g) Complete copies of the *Sunday Magazine* sent to dealers so as to reach them Saturday.

(h) Reprints of the cover page advertisement appearing in the *Saturday Evening Post* of the same week forwarded to dealers so as to reach them on Wednesday—the day before the regular issue appeared for sale. These also to be put in conspicuous places.

(i) A clincher in the form of a circular which was finally sent to the dealers asking them to describe their "High Standard" paint week—the report to be used in the preparation of a house organ—this to serve as a clearing house of information on how to conduct a paint week. All dealers coöperating were to receive copies.

D. How the dealers coöperated.

(a) Before the specified date, all the dealers in the cities where the *Sunday Magazine* and the associated newspapers circulate, took space ranging from a quarter page to two full pages.

(b) Many agents near these centers took space in local papers because the large distributers had printed their smaller agents' names in the associated papers.

(c) All this copy called attention to the paint company's back cover advertisement, asked readers to refer to it and ended with the statement "we are the local agents."

(d) In the smaller towns the dealers circulated notices drawing attention to the big advertisement in the *Sunday Magazine*.

(e) The reports at the end of the "paint week' brought out valuable suggestions showing how the dealers advertised, what they advertised and what line of paints proved the best sellers.

(f) The contact thus established between the dealers and the manufacturer opened the way for a continuous coöperation of this kind throughout the year. Since the "High Standard" week campaign the company has a record of 170 packages of electros sent out one day to dealers for local use.

209. *Tips for clerks.*—How important it is for the manufacturer to watch every link in the chain of the distribution of his goods is seen in the failure of some firms to reach the consumer effectively even after his interest has been enlisted. The position of the clerk should not be overlooked.

210. *Illustrations.*—Inclinations for showing and serving a particular line of goods are often found in the incentives offered the clerk by the manufacturer. A clever scheme, operated in connection with the introduction of a new summer drink, Fan-Taz, was an adaptation of the coupon system. The coupons took the form of untransferable due bills printed in two and five dollar denominations. They were issued to soda fountain clerks when the druggist or other dealer ordered twenty-five gallons of Fan-Taz. These due bills were to be exchanged for two dollars whenever the firm for whom the clerk operated the soda fountain sent in its first repeat order for another twenty-five

gallons. The five dollar "gold bonds," so called because of their appearance, were given out with larger orders.

Two large breakfast food companies combine a double policy with their methods of "tipping" the clerk. The Cream of Wheat and the Quaker Oats people are both sending out with all cases of goods small order books for the clerk's use. When a clerk has filled an order book with the names and addresses of the purchasers of Cream of Wheat, for instance, the company redeems it at a good profit to the clerk. As there is a "Queen of Wheat" on the market, it is not difficult to imagine a salesman trying to shift orders for it to the kind which has a similar name. This is the primary consideration of the company, but a secondary one is the obtaining of an up-to-date mailing list which may become later the basis of a consumer's advertising campaign on the part of the company.

211. *Clerks' commission for substitution.*—It was the practice of a well-known chain of drug stores to increase the sales of its own preparation, by offering the clerks a three per cent commission if they succeeded in inducing a customer to buy the store's brand whenever a trade-marked article was called for. This is also a favorite scheme for marketing breakfast food and other grocery lines. A grocery clerk was given from two to three cents per package if a certain kind of breakfast food was sold. This commission method varies in its performance. Some firms use it as a substitute for all other advertising. Others use it during certain dull seasons to stimulate trade, while still others use it only in connection with demonstrations in the store by experts.

One company gives commission to the store clerks only while their own demonstrators are at work in the store. It is thought that by the clerks' coöperation a greater proportion of all the customers within the store will have their attention drawn to the company's demonstration table. A substitute for the demonstration method was found by the makers of Force in inducing the dealers to permit the company's men to take their stand in the delivery room, and to put sample packages of Force with appropriate reading matter into every basket of outgoing goods Of course, this method requires that the coöperation of the delivery clerks at least be obtained; yet it is said to be much cheaper than the method by demonstration.

Like all competitive methods, these means of tempting the clerks tend to become more and more expensive. Each company tries to win the clerk's good will by offering a cent more than his competitor. The result is that in a short time neither company has an advantage since neither can afford to give more—unless, as often happens, the quality of the goods is lowered to make up for the added cost of distribution.

212. *Considering dealer as part of organization.*—The commercial world is acquainted with many kinds of "persuasion." The wealthy corporation can advertise in a way that will eventually force a large proportion of dealers into handling its goods. Repeated requests will finally awaken a trade to the realization that it may be missing something. No dealer cares to have his customers think that he is not up-to-date and handling a popular brand of goods. A steady customer demand for a certain brand of article will finally convince the most obdurate of retailers that he should send in his order for these goods.

Persuasion of another kind, however, may be less costly and in the end just as effective. Making the dealer enthusiastic by showing him his commercial interests through the use of various educational methods is growing to be a valuable substitute for the "establishment of a brand" method by costly advertising. Although enthusiasm is generally in sight, yet the dealer must be shown that this margin is not solely a question of a price agreement between himself and the manufacturer. The nature of the goods must be a primary consideration. Thus, a dealer should be allowed a larger margin on novelties, luxuries and articles of uncertain sale, than on necessary commodities that have an established demand.

It will be helpful for the manufacturer to regard the retailer as his salesman—the link that joins him in personal contact with the customer. Although nominally independent, the two are really made interdependent through the business necessity of carrying out the various functions of distribution most economically.

213. *Dealer's place in distribution.*—The advertiser who shaves the dealer's profits too closely is likely to have lost sight of the dealer's place in distribution, and unless the advertiser is ready to provide the capital necessary to institute direct sales or to force the trade into accepting the position of distributing agents by expensive "anti-substitution" advertising among consumers, he should try to gain his coöperation by educational means.

The testimony of one successful advertising manager shows how this tendency to consider the retailer as part of the manufacturer's organization is growing. He says:

> The dealer must be educated as well as the consumer. He [illegible] come to feel a strong sense of the merit of the article, and

this can only be brought about gradually. Teach him the advantages to be derived from selling reliable goods, and the personal satisfaction which will be his in pleasing his customers. Give him a good profit and hold him to it. Make him feel that he is a valuable part of your organization, help him to sell your product, link all these things in his mind with your trade mark, and you then have enthusiasm, that greatest of all auxiliaries to an advertising campaign.

CHAPTER XI

METHODS AND FUNCTIONS OF THE ADVERTISING MANAGER AND OF THE AGENCY

214. *Relation of advertising manager to sales department.*—A great many of the most progressive concerns that advertise to any extent employ an advertising manager. This advertising manager is sometimes supreme in his position, handling all the details of the advertising department, such as the writing of the form letters, and inventing, adopting and adapting different plans for the advertising campaign. The advertising manager, when he is in sole charge, sublets his advertising to the bill-poster, signboard contractor, advertising agent, and also his printing if the house does not employ a printing plant of its own.

In some very large concerns, the advertising manager reports and consults with the sales manager, the sales manager having jurisdiction over the advertising department. The sales manager, having the most complete and direct contact with the advertising manager and advertising department, is likely to have the greatest success. He naturally has charge of the salesmen, and posts his corps of travelers in accordance with the advertising plans. Thus the salesman is in a position to explain to his trade what the house is doing in the way of publicity; and to emphasize the immense amount of work that his house is doing in order to move the goods from the shelves of the retailer into the consumers' hands.

In some concerns the position of sales manager and advertising manager is filled by the same person. Perhaps this is the most ideal method of all. Naturally, the sales manager of a large concern must have his assistants, but the most successful sales manager meets his problems best when he is advertising manager as well. If the advertising campaign is conceived by the sales manager, he gives the subject of advertising the most careful thought of his entire selling campaign.

215. *Importance of advertising expenditure.*—When a large concern is spending $250,000 to $500,000 annually in advertising, it is spending as much as, or more than, its entire sales force would cost. Hence, in point of expenditure, the advertising expense is the more important, and is so deemed by many of the most successful advertisers. In other words, this advertising becomes a sales force on paper.

Many of the highest paid advertising managers consult with their advertising agents, the agency furnishing a great many of the suggestions and much of the copy used in the campaign. The agent is often of great assistance in the planning of the advertising, the preparation of the copy, the checking of the advertisements and the ordering the entire details, thereby saving the advertising manager a great deal of unnecessary labor.

Many advertising managers get right out on the road themselves and examine a territory where the sales may be weak, analyzing the lack or loss of business. Often he prepares, on the spot, an advertising campaign to interest the special community.

There is no greater argument in the world for a salesman to place before his trade than a booklet prepared by the advertising manager showing the present advertising campaign in progress. Naturally, the concern's trade has, previous to the salesman's visit, been advised of the entire plan for the coming year in outline. This is one of the most necessary functions of the advertising manager.

From the salesmen, the manager receives reports of the criticisms of the trade on the proposed advertising; he may also get suggestions as to improvements and hints concerning the schemes to be adopted by competitors.

216. *Advertising agencies.*—The first American advertising agency was established by Orlando Bourne in 1828. Very little is known of the success of this first venture. Mr. V. B. Palmer in 1840 established agencies in Boston, Philadelphia and New York, and he was the first one to put emphasis on the advertising business. In 1849, Mr. S. M. Pettengill established an agency which met with success from the beginning.

The agency established by Mr. Pettengill resulted, after numerous changes in the firm's name and personnel, in the Morse International Agency which has charge of the advertising of such well known articles as Pear's Soap, Beecham's Pills, Van Houten's Cocoa and Cuticura Soap.

The Pettengill agency was followed by the establishment of N. W. Ayer & Son of Philadelphia. This concern bears a most enviable reputation and is responsible for a number of very large successes, notably the success of Uneeda Biscuit. The late Mr. N. W. Ayer was a great friend of the religious press, and started his agency by handling advertising in the religious publications.

Next in order of time is Mr. J. W. Thompson, who founded the J. Walter Thompson Advertising Agency. Mr. Thompson started in business in 1864, and has shown tremendous ability and foresight in developing a great many advertising campaigns in this country. Among these, that of the Mennen's Toilet Powder Company stands out very prominently. Mr. Thompson has great ability as a financier, and is reputed to have made a large fortune.

It may, therefore, be conceded that those who might be termed the "old-timers," Mr. Bates, Mr. Morse, Mr. Ayer and Mr. Thompson, were the real founders of the advertising agency business in this country, and each of these gentlemen has made a success and a great reputation and, incidentally, has accumulated a fortune.

It is fitting to mention here the Boston house of Pettingill and Company which met with unfortunate reverses in 1903. This house was established very shortly after the Morse International Agency and did a great deal to foster advertising throughout New England, and afterwards throughout the United States. One of their largest accounts was that of Lydia E. Pinkham Medicine Company, and certainly Mrs. Pinkham's portrait is one of the everyday features of a newspaper. Mr. U. L. Pettingill, the founder of Pettingill and Company, died a number of years ago, and his son, Mr. Ubert K. Pettingill, succeeded to his business. This agency is the only large one to have met with reverses and the only one that really has cost the allied interest of advertising any great amount of money. It is noteworthy that Pettingill and Company paid a very handsome dividend to their creditors.

These agencies, as has been indicated, have been mentioned in the order of their chronological establishment. There are many other agencies of great importance in the advertising field. Among them are George Batten & Company, Frank Presbrey Company, Calkins and

Holden, Lord and Thomas, F. Wallis Armstrong & Company. These concerns are handling some of the biggest and best known accounts and have been responsible for many commercial successes.

In Chicago there are a number of aggressive concerns. Some of these have made fortunes and retired. There are a number of excellent concerns that have sprung up since the starting of this industry or profession. One of the well known Chicago agencies is that conducted by John Lee Mahin.

The advertising agency has also played an important part in the development of Canadian business. The principal Canadian agencies are A. McKim Company, J. J. Gibbons Company, Limited, Patterson Norris, Limited, Desbarratt's Advertising Agency and Gagnier Advertising Company, Limited.

A recent development in the agency field is the organization of what are known as export agencies. These establishments primarily deal, as the term implies, in the building of foreign trade. They are familiar with merchandising conditions in foreign countries, with advertising mediums, with local customs and are able to furnish the advertiser with local color. T. B. Brown, Limited, A. G. Perry and Company and the Gotham Advertising Company may be mentioned as representative of this new type of agency.

217. *Importance of advertising manager.*—In general, an advertising agency works in conjunction with the advertiser, or his advertising manager, in the preparation and planning of advertising campaigns. In some cases the advertising agent may be the advertising manager. In this latter event, the agent has a certain appropriation in his hands which he will expend to the benefit of the advertiser, adopting every good plan that

is economic and right for his client. In fact, some of the keenest minds of this country are engaged in the advertising agency business, and supply a great deal of the attractiveness and a great deal of the selling force of advertising. It may be safely said that 90 per cent of the money paid out in general publicity in newspapers, magazines, street cars, bill-boards, etc., is expended by, or through, the advertising agent.

218. *Agency at work.*—The up-to-date advertising agency employs a staff of skilled writers who write the subject matter for the advertisements, booklets, follow-up letters, etc. There is an art department also, where many of the pleasing illustrations that the reader sees from day to day and month by month are produced. Many of these writers are paid large sums, and many of the artists earn large rewards for their cleverness and ability. They are known as commercial artists.

Then comes the checking of the advertisements to see that the advertiser secures the correct insertion of each and every advertisement that is ordered. This work is done most carefully, for the proper location of an advertisement means a great deal in the success or failure of the year's advertising campaign.

After the papers are checked, the bookkeeping department of the agency audits and pays the publishers' bills and other bills rendered by the street car companies, bill-posters, etc. The advertiser is then billed from the checking records, and by the time this entire operation is complete the advertising campaign is rounded out.

219. *Importance of advertising agent.*—Naturally, the element of most importance is the securing of the business. The advertising business has developed because of the desire and energy of the solicitor of the advertising agent, or through the endeavors of the head

of the agency himself. Reputation has great weight in the securing of this business. The prospective advertiser naturally desires to cast his fortunes with the agency that has done the best and most clever work.

The advertising agent may work for a year on an account that has never advertised. The agent sees possibilities in the kind of goods made, and sees that the consumer will buy those goods to the detriment of the manufacturer's competitor if advertising can be brought about. The agent, therefore, does a great deal of good to the publisher, the bill-poster, sign-board man, street car companies and all other places where advertising is seen.

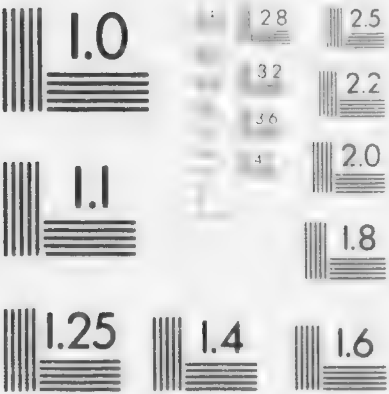
220. *Remuneration of agent.*—The agent receives his remuneration from the publisher, contractor of street car space or bill-board contractor. This remuneration is in the form of a varying commission. Therefore, the advertiser is quick to see that the expense will not be greater to him if he employs the machinery that is in the hands of the agent, instead of placing his advertising direct and incurring tne expense of his own organization.

The term "agent" is to a great extent a misnomer. For instance, the fact of the agent's receiving a commission from the newspaper would naturally make the concern receiving the commission the agent of the publisher. In fact, he is. At the same time, the agent is also the representative of the advertiser, but, strange as it may seem, does not receive his remuneration from the advertiser. It is the duty of the advertising agent to protect the advertiser's interests in each and every case. Although the reputable advertising agency has a dual capacity and represents both, the predilection is always in favor of the customer.

There are, in a number of cases, specializing con-

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

cerns who treat the advertiser in a purely professional way, charging a service charge for the planning of an advertising campaign and for the oversight and placing of the same, a good deal in the same capacity as an architect, who charges a certain price for his plans and specifications and is then allowed a commission for the proper supervision of the carrying out of all his specifications. There has been an apparent success among a few of these specialists, and it may be that in time to come they will attain more importance than at the present time.

221. *Capability of agent.*—A well-equipped advertising agent should not only be an expert in his line, but should have an entire organization and be well equipped to handle any line of advertising that may come to his attention. He should be an excellent judge of possibilities, knowing the sections of the country where goods can readily be sold, and those where difficulties are apt to encompass the advertiser. Or the campaign may be a general one which will include the magazines, the circulation of which is very fluid, going almost to every corner of the country. Therefore, the influence of this advertising would be felt everywhere, and the goods must have a very general sale in order that there may be a minimum of waste in the expenditure. All this the advertising agent is, and more.

He in time secures the confidence of his customer, and business problems that do not bear on advertising are submitted to him for consideration. His advice is sought and he becomes a part of the advertiser's business family.

The advertising agency business has attained almost to the position of a profession, and those who have been in the business a number of years and have established themselves in the confidence of their clients enjoy the same comparative position with them that the lawyer does with his client in all legal matters.

222. *Outlining campaign for an advertiser.*—In some cases an advertising agency may be simply a place where the details pertaining to the mechanical or technical end of advertising are cared for, such as the making of cuts, checking up of newspaper advertisements, bargaining for space, etc. In other cases the agency may assume the aspect of a commercial adviser. It may even keep a force of experts in its employ who have nothing to do with advertising directly, but who are sent out on the road to gather information and to form a judgment of sales conditions for the benefit of the advertisers. For example, a manufacturer who could not account for the small amount of his sales in a certain section of the South, put his case in the hands of an agency, which sent a man into this territory. The trouble was discovered to be in the quality of the local advertising, and the inability of the firm's salesmen to grapple with the situation. A campaign was outlined, and immediately the sales trebled in amount.

The character of an agency's aid to an advertiser is seen in the following chapter, where an outline is given of a campaign prepared for a large concern manufacturing silverware and doing a national business. This shows in one direction the application of many of the principles which have been emphasized in the preceding chapters.

223. *Special representatives.*—New York City naturally became the center of the advertising business, for the reason that most of the manufacturers and large advertisers began in the East long before the Middle and Far West were developed. It was found that, as

newspapers became established nearby and at a distance, it was necessary to have what is now termed a "special representative" but was formerly known as a "special agent."

The special representative is different from the general agent for the reason that the general agent represents every publisher, receiving a commission from the publishers, whereas the special agent is more the direct employé of the newspaper or magazine.

It is his duty to call on the general agent, and to solicit business from him, and also to call wherever advertising might be forthcoming. The special agent receives a salary or a commission from his publisher.

The business of a "special" has developed into considerable magnitude, and to such an extent that the "special" will buy space at a flat rate from his publisher and will issue a rate card in conformance with the rate card of the publisher. This card is used for such local and general business as may come to him directly, and thereby saves the difference between the cost of the space that is bought and the space that is sold to the advertiser.

The special representative maintains a considerable force of solicitors, checking clerks and bookkeepers in his business. He oftentimes invests money with the publisher. This is true especially of the newspaper special representative. A number of "specials" have made a business of loaning money to publishers and taking their recompense in such advertising as they are able to secure by their efforts. Many times, this has proved of great assistance to the publisher. It allows him to repay the loan through advertising, and it also makes it easy for him to borrow money on time to increase his plant and develop his circulation and importance in the community.

A special representative will also work with the general agent to develop new business, and thus becomes no mean factor in the advertising world.

CHAPTER XII

A TYPICAL ADVERTISING CAMPAIGN

224. *Details set forth in a report.*—The campaign, as given below in the form of a report addressed to the president of a large manufacturer of jewelry, is in many respects subject to criticism, but may be regarded as a fair example of careful thinking and planning. The report is reprinted just as it was written:

In making up this plan of advertising, at your request, we have borne two things in mind. One is to attract everything that is possible to your New York business. For the second, we wish to have the general business not only maintained, but increased in all the various lines that you manufacture.

We realize that every department of your factory should be kept running on profitable lines, and would advocate only the pushing of the goods that are most profitable for yourselves to advertise. We presume that there are certain classes of goods that are more profitable than others. The suggestions on these would naturally come from the factory and reports made by your salesmen as to what seemed to be the best sellers throughout the country.

To get right down to the advertising campaign as suggested, the features of the advertising are: 1. Distribution of booklets by the local dealers throughout the country. 2. The free advertising in local papers by dealers using electros gotten up especially for them and supplied by you. 3. The sending of visitors to your New York stores by your local dealers through the card which we have called the "Letter of Credit." 4. The magazine advertising. 5. The monthly publication called *The*

Argent, which would be the mouthpiece of the factory, going to all your dealers all over the country. We speak of each of these five departments of this advertising plan separately, giving you the explanation on the following pages.

One point we want to make plain in presenting this plan to you, and one of the important results, is the reflex action on your New York store by the local dealers throughout the country.

If these local dealers advertise specialties with New York names, if they advertise your products in their local newspapers, if they send out booklets containing your name and trade mark, if they use this Letter of Credit, and if you back this all up with your magazine campaign, speaking of your display rooms in New York, what happens? You have secured the attention of the visitor to New York City from each and every town in this country.

LETTER OF CREDIT

The card shown indicates its exact meaning. It is an introduction to your New York Stores, and at the same time a letter of credit. Every dealer must regret the loss of sales to his wealthy customers who purchase away from home. A large portion of this class by custom seek New York for their expensive purchases. Dealers in the small cities are quite intimate with their customers' doings, and if the dealer can enjoy a share of the sales made in New York, in his own lines, he will urge his customers to use the letter of introduction and visit your store first. This card is a very strong link in this chain, factory to dealer to New York, and it is evident that the New York visitor having this card in his possession will use it.

The dealer naturally becomes an added salesman for you, and in turn the New York store becomes something to be desired by him rather than a detriment. There is jealousy existing against New York stores in all competing lines, whether the manufacturing concern operates the store or not. New York certainly gets more than its share of trade from the incoming visitor. This Letter of Credit, or card of introduction, eliminates this jealousy as far as you are concerned, because it gives the dealer a chance to land some large sales in New York, and to make a profit from them.

We should suggest that you allow the dealer a discount on all goods sold from this card of at least 15 per cent on all goods of your own manufacture. A smaller percentage, say 10 per cent, could be allowed on jewelry, diamonds, pearls, etc. This profit is really found money for the dealer, and will certainly make him very friendly to your concern, to the detriment of your competitors.

Ordinarily the visitor comes here and he is naturally prone to call on other stores, in the proportion of the importance he attaches to these stores. You get your share and, naturally, the others get theirs. This card will go a long way toward eliminating competing concerns. It also has one great advantage—it is absolutely new, and certainly should be very popular.

DEALER'S OWN SPACE

For the dealer's own space supply electrotypes or ready made advertisements in electrotype form, with a mortise in the cuts for the local dealer's name. These cuts are furnished by the factory to the local dealer free of expense as far as cuts are concerned. The dealer inserts them in his own local newspapers, and pays for the advertising space that these cuts occupy.

The dealer is naturally very desirous of getting this advertising service free. It eliminates the cost of cuts, drawings, advertising writing and the various other incidentals that are necessary to make up high class, characteristic advertising.

We show a number of examples of the various sizes of dealer's own space advertisements. It would be quite an expense for a small concern to produce these cuts, but where the same are being produced in quantities the cuts are very cheap.

We have made these advertisements fit the dealer's needs, but we have lost no opportunity to mention the fact that they carry your goods. We have made this conspicuous in some cases, and in some cases inconspicuous.

The tempting thing is that it makes it easy for the dealer to obtain high class advertising at no cost to himself except the space in the papers, and it is more than likely that the dealer is advertising anyway in these papers, and it is irksome for him to prepare the advertisements. He may not have the ability, but someone in your employ has, and he would be glad of the chance of this free advertising service that you would give him.

Now, we firmly believe that hundreds of your dealers will apply for this service, and the amount of advertising that they would be giving you, even though it is over their own signatures, would be worth thousands of dollars in the course of the year.

Then, the fact that they advertise your goods over their own name, makes them very firm friends to your concern. They must carry your goods, as they in a way become your best agents.

As explained in *The Argent*, we should endeavor to make this advertising copy very attractive and seasonable, showing the Bride's Silver for June advertising, Christmas Presents during the holidays and various novelties from time to time.

We also propose, in this series, to get up some novelty advertisements, such things as your Stuyvesant Pocketbook. Then we should like to carry this Stuyvesant idea further, and name a belt buckle The Gotham, and something else The Plaza, or The Manhattan,—everything that has to do with New York. In that way we really give the local dealer a chance to get New York novelties, and the New York feature of your business will be helped. Every little touch that can possibly be given your New York store we desire to give.

BOOKLET SERVICE

These booklets, as shown, should be gotten up on popular articles, goods that sell readily, which should all be trade marked products. The idea is to furnish these booklets, with the dealer's own name on the title page, giving him a chance to send these booklets out to his customers in his own envelopes with his name on them, of course. In that way he will be getting his advertising value out of them, and reminding his customer that he is in business, but the booklet will treat of your own goods solely. We indicate dummies of a few. The booklet scheme is to make the booklet look and seem like the dealer's very own. That is the excuse for the dealer's sending the booklet out.

The Argent, when it is published, will speak of a certain booklet, sample to be enclosed with an order blank, so that the dealer may order in quantities and indicate just how his name is to be printed. There is no doubt but that tens and thousands of these booklets will be requested by the dealers, and sent to their customers.

No dealer would hesitate to state the superiority of your goods if he is carrying that line. He believes firmly in your products, and wants everyone else to have the same faith.

We do not advocate too expensive booklets, or very large ones. Your distribution would be enormous, and the expense can be kept down to a minimum without sacrificing the attractiveness of the booklets. The ones that we show herewith are not expensive booklets in any way.

MAGAZINE ADVERTISING

We have prepared two advertisements for magazines, which are indicated on the opposite page. The strength of your magazine advertising is to convince the dealers around the country that you believe in sending trade to them.

The advantages accruing from the magazine advertising are of two kinds.—one, you will be able to advise your dealer that Mr. or Mrs. So-and-So has requested a catalogue and ask him to follow this party up,—the other, direct sales that you can make from your factory. This last can be done in sections where you have no dealers, but concerns have even been known to use these replies to start dealers where desirable, by stating that a sale could be made, etc., sending your goods that are desired after the party requesting the catalogue has been worked up to the point of selection. We do not, however, advocate this as we believe that you should receive a portion of the profits from direct sales.

It is the experience of most advertisers, except those that use only general publicity, that magazine advertising can be so handled as to pay a portion of its cost. The dealer is greatly influenced by this kind of advertising.

The magazines are read by all classes of people, both by the consumer and by the retailer. You are reaching both your trade and your purchaser, and there is hardly any dealer in the country but that reads an advertisement. He does it himself, and he believes that the concern from whom he is buying goods should do this advertising. It makes him more enthusiastic, makes him purchase in larger quantities, and naturally the result is more business for the concern advertising.

We believe very thoroughly in magazine advertising for you. It would really be the main point of your whole advertising expense, and, as shown on the estimate following, the amount would be very small in comparison to the whole amount of advertising that you would be getting from the dealers all over the country, and they will accept the sincerity of the whole scheme if this magazine advertising is done.

Our idea is to start out with the basic fact that yours is the oldest concern in America. We would show your factory as it is to-day, not as it was, but as it is. There is no other silversmith in the country that can show such an immense factory and, as an initial advertisement in this campaign, it should be used. A factory of this size is impressive, certainly. The statements that are made in the advertisement are certainly impressive, but we could drop this factory advertisement after one insertion, and proceed to show cuts of silverware of all kinds, one month flat ware, another month hollow ware, and whatever seemed to be the thing that was most in vogue, or to be in vogue.

This magazine advertising gives you the opportunity to mention your New York stores. It makes it possible to mention the New York stores because of the Letter of Credit. The Letter of Credit is the link between the dealers and your New

York stores. It eliminates the jealousy of the New York store by outside dealers, and after a while, instead of calling the New York stores "display rooms," you can call them New York Stores without offense. It would be better to feel the pulse of the dealers first, before doing this, and for that reason we advocate the use of the words "Our New York Display Rooms," with their separate addresses.

We also attach an estimate on what it would cost to cover the magazine campaign.

We will speak here of advertising your goods in a general way, rather than in a local way, because we have treated of the local proposition more specifically on another page.

For your general advertising, we believe, as already spoken of, that you should push the articles that are the ready and most desirable sellers. Anything new that you get up should be featured,—that is, any new pattern of flat ware especially,—and for that purpose we should advocate your using the magazines such as *Munsey's*, *McClure's*, *Harper's*, *Century*, *Harper's Bazar*, *Everybody's* and *Cosmopolitan*.

EXCHANGE MAGAZINE ADVERTISING.

We believe that in the same character of publications, a great many exchange deals can be made. By that we mean equal exchange, or better, for the advertising space for silverware of your manufacture. This would augment your magazine list greatly, and give you a splendid list of publications, and reduce the cost of the space materially, as you would get list retail prices for all this exchange advertising. We should endeavor to get as much of this as possible for you, and believe that a great deal can be done in this way.

SPECIAL FEATURES TO ADVERTISE IN SPECIAL PUBLICATIONS.

We should like to push your Baby Silver, such as the Baby Spoon and other things that you make for babies, in publications like *Ladies' Home Journal*, *Delineator*, *McCall's*, *Woman's Home Companion* and *Housekeeper*.

The pewter we should like to feature in such publications as

Ladies' Home Journal, *Good Housekeeping*, *Country Life*, *Delineator*, *Craftsman*, *House Beautiful* and *Suburban Life*, for we believe that there is a great interest in pewter all over this country to-day, and these publications would bring enough business to you to more than pay for themselves.

We do not advocate a very large amount of advertising in direct trade publications like *Jeweler's Circular* and *Keystone*. We think that the less of this that is used the better, because the magazines themselves go to the trade to a larger extent, and the trade papers can be handled in a very judicious way, since they are always seeking business.

You have also another profitable branch of your business, and that is the Communion Ware, and we should advocate spending for this a small amount of money in a few publications. A 28-line (2-inch) advertisement has proved to be quite profitable, and this advertising can be done in the following list of papers: — *Interior*, *Congregationalist*, *Christian Advocate*, *Zion's Herald*, *Christian Work* and *Observer*.

FUNCTIONS OF "THE ARGENT"

The Argent is primarily a house organ for yourselves. This book should be sent to all your trade once a month. It should contain a certain amount of interesting trade matter. By that, we mean what the factory has been doing, what class and kind of goods are selling readily. If possible, make the booklet full of helpful suggestions to the dealers, but the main feature of *The Argent*, to start with, would be the interest created through the advertising service that you would furnish the dealers.

Each month we should give them a seasonable lot of advertisements. That is, in the May issue we should feature the June Wedding Silver, and in November would be the holiday suggestions for Christmas. Then, when you make a new pattern, or have it ready to place on the market,—a new dinner service, a new coffee set, or a new flat ware pattern,—these could be illustrated. Your novelties, also, would be shown from time to time.

Enclose an order blank, asking for orders on this new pattern. Urge the dealer to stock because certain of the magazines will contain the advertisements of this new pattern, and it is the experience of others that these mail orders will pay in profit the cost of this effort.

It would not be a bad plan to get out a Pewter Number. In fact, *The Argent* lends itself to every different department of your business, and would be an intelligent, silent salesman.

We should naturally speak of the booklet service, calling attention to the booklet that would be enclosed, and the offer would be made to print the dealer's name on the booklets, with the request that he send in for a certain quantity.

The magazine advertisements would also be reproduced in *The Argent*, and a list of the magazines where the advertisement will appear. This has a very wholesome effect on the dealers, because it shows them that you are really pushing your own goods and endeavoring to get the consumer into his store. It shows that you are asking him, to be sure, to spend some money in his local papers, but it also indicates your willingness to do the same in magazines.

Then we should suggest specific service of advertisements, treating special cases in a special way where the stock ads will not apply.

After a little while, the dealers will write, telling how much they like the dealer's own space advertisements, and the special advertisements, and what the effect had been on the business, also what effect the booklets had on the business. Correspondence would naturally result, and where these letters are good, they could be printed in *The Argent*. This method will persuade others to adopt this free advertising service.

The Argent could also invite dealers to make suggestions. We should get up a friendly contest amongst your dealers in preparing advertisements. We should print their advertisements in *The Argent*, and ask for criticisms, everything in a very friendly way, and there certainly would be some lively matter appearing from all over the country, and there would be active interest in *The Argent* because of the personal interest each dealer would feel.

Then *The Argent* could be used to explain the Letter of Credit, and could be used to request the dealers to apply for these letters. No matter if some of the good things that would be advocated by *The Argent* are adopted or taken bodily by your competitors. That is the penalty of success, but Pomeroy did it first, and you have distanced others by being first.

Then the street car service could be offered to the various dealers, to those who possibly do not care to use the local papers, or use the booklets, but who believe in street car work. *The Argent* will show reduced reproductions of these, and offer as many cards as desired, and all this is virtually free advertising.

The booklets will cost much less than the dealer's cost of addressing and postage. The electros or dealer's own space advertisements will cost less than the dealer will have to pay for the space in the local papers by four or five times or more. Street car cards are cheap, and street car space costs at least 40 cts. per car per card per month.

Taken altogether, *The Argent* advocates advertising by the local dealer very thoroughly, gives him an idea as to what is happening at your own factory, what new things are being introduced from month to month, explains the novel features of the Letter of Credit, offers booklets and is a constant reminder of the fact that Pomeroy makes silverware.

NEW YORK

Everyone of wealth visits New York at least some time during the year, one or more times. No matter what the distance is, they come here because New York sets the pace in this country for fashions of every sort.

Advertising that is done over the dealer's name, even in a very remote place, is seen by the wealthy persons of that place. These men and women may purchase immediate needs in their own town, but for the exclusive or larger or better purchases they come to New York.

It is estimated that there are 500,000 strangers in New York every day throughout the year. They come from all over the country. Tiffany & Co. depend mainly on their magazine advertising to influence these people, although not altogether. They do spend money in cities, advertising their only store, in Chicago, St. Louis, Denver and many other places, but they spend their own money to do this.

You are bound to reap a twofold benefit from all this advertising—the local dealers' advertisements, the magazines, booklet distribution and street car cards. You sell the local dealer, and you have New York stores. The dealer in the local towns will be paying for advertising in local papers, and this man is sending his best trade to your New York stores. He has the Letter of Credit, and that is additional leverage that you are using in obtaining his help.

New York people do spend money freely, but they do not all spend money every day. When the visitor comes, he or she spends money every day. That is what he or she comes for. An active local campaign in cities and towns will and must bring people to your stores in New York. The local dealer, to be sure, is a passive agent in this, but it is true that he is influencing business to your New York stores, and presumably your Fifth Avenue store, that being nearer the visitor's probable hotel.

In your New York work, we should not advocate a very large expenditure of money. We should advocate something like $5,000 this coming season. The results of your last season's work will show whether or not the advertising was desirable, and we believe, from appearances and from the large number of people that you had call at your store, that this advertising was better than any done previously. It is only fair to attribute some portion of the large number of people to this new style of advertising. This amount of money would be more than ample to cover the papers here.

We should advocate your sending out Bride's Booklets, a sample of which we show on another page, and some rather snappy little letters, but one of the best things that can be done is to advertise "Sales Not Advertised," not in those words, but something similar. In other words, give your charge customers a rare opportunity to buy something from you at attractive prices. This will appeal to your New York customers, for the foolish millionaire is certainly in the minority here, and the same thrift is found in New York as in Boston.

The papers that we used this last Fall are as good as any that could be selected, the list being the *New York Herald*, *World*, *Times*, *Eve. Sun*, *Brooklyn Eagle*, *Evening Post* and *Tribune*. The weekly papers were *American Hebrew*, *Town & Country*, *Brooklyn Life*, *Town Topics*, *Vogue* and *Army & Navy Register*.

EQUIPMENTS FOR YOUR SALESMEN

We would suggest that you have books gotten up for your salesmen, instructing them as to what your advertising plans are for the coming year. Show in this booklet the dealer's own space service, ready-made advertisements to be used in the local papers by the dealers.

The magazine advertisements would also be shown in this book, and a list of the magazines that would be used.

Let the salesman tell the dealers that they will receive *The Argent* once a month, and that it will contain novel and helpful suggestions in the trade way from the factory. Also go as far as you like in telling about this advertising campaign, but we think it would perhaps be just as well to confine most of the talk the salesman would make to the sample advertisements of the local dealer, the sample street car cards and the magazine advertising.

The salesmen, from all indications of your plan, should be able to secure larger orders from the dealers, perhaps in staple lines as well as in new things you are making, because this advertising campaign will be very aggressive and very active. The magazine advertising that you contemplate doing would have an effect on the dealer because the dealer himself realizes that the consumer is greatly interested in the magazine advertisements, and is influenced to buy certain manufacturers' goods by this magazine advertising.

The salesmen could also speak of the various little booklets, etc., that would be gotten out, giving the dealer the chance to see that we would appeal directly, through these helps, to his own trade.

Taken altogether, it will make a very interesting topic for the salesmen to talk on, and will indicate a spirit of business aggressiveness on your part, and all this ought to pave the way for larger orders in more varied lines and increased business from every dealer.

A great many up-to-date concerns are doing this thing to-day. By that we mean advising their salesmen as to their plans for the future, for the concern's salesman is the greatest advocate of advertising found anywhere. He knows how to use this sort of argument, and how to use it well.

PART II

BUSINESS CORRESPONDENCE

CHAPTER I

THE ART AND ITS PROBLEMS

1. *Business correspondence in former times.*—It has been only in recent years that one could speak of an "Art of Business Correspondence." Not only would the idea have been scoffed at formerly, but in reality there was no such thing. Business men wrote letters, it is true, but they generally regarded them as formal communications, which had to be expressed in certain set phrases. Very frequently their chief value was as records of transactions, the "black and white" of it. As tools which might be helpful in the conduct of business, their use was almost unknown.

This was only natural when commerce was not such an extensive affair as it is to-day, and the idea of transacting business with people all over the globe was undreamed of. But even after the lines of communication had been established and the mails were made one of the greatest avenues of commerce, the art of business correspondence lagged behind in the general improvement of the machinery. The great mail-order houses which were among the first to recognize the possibilities of the new way of doing business, relied chiefly on the pictorial art for increasing it, and other concerns which extended their reach to more than a local patronage likewise failed to take full advantage of their opportunities. The letters were still for the most part mere makeshifts, not tools.

2. *Old methods of instruction.*—To what extent this fact was the result of the teaching of business correspondence and the text-books on the subject can only be conjectured. At any rate what little instruction there was dealt principally with the mechanical forms of the letter—the salutation, complimentary close, etc. The body of the letter was also made as much of a mechanical form as possible, and models of various kinds of letters were given to be rigorously followed by the student. These models most frequently began and ended in some such way as this:

> MY DEAR SIR:—
>
> Your favor of the 13th inst. received and in reply would say:—
>
> (Here follows the reply with a wealth of "herewith"s, "hereby"s, "pursuant"s, etc.)
>
> Trusting to receive an early and favorable reply,
>
> We remain,
> Your obedient servants,
> JONES & CO.

That kind of letter writing could obviously never become more than a poor crutch to business. And yet many books of very recent date encourage it. For that matter, too, some of them give models for letters of condolence, love-letters favorable and unfavorable, and the like. Such was their idea of correspondence.

3. *Growth of the art of business correspondence.*—It was not in the instruction either of schools or of books that business correspondence began to be recognized as an art. It was in the actual practice of busi-

ness men, and as usual it came as an outgrowth of competition. The struggle to get new business and to keep the old, since much of it was done by correspondence, necessitated improvement of the methods. Naturally those men who wrote effective letters had an advantage. Of course there have always been numerous reasons for the success of one firm and the failure of another, but among them the ability to write good letters or the lack of that ability assumed increasing importance. It is safe to say that at the present time nine-tenths of the notably successful business men and business houses of the country pay particular attention to their correspondence, and strive to make it reach its possibilities of accomplishment. Business correspondence is recognized as an art.

Moreover it is now being studied and taught as an art, although its development has reached only a limited stage as yet. Trade papers are beginning to devote space to it, a few books of advanced type have been published on the subject, and a few schools have taken it up. It is still in a formative stage, and much remains to be done.

4. *Purpose of business correspondence.*—In considering business correspondence as an art, we shall do well to consider its purposes, in so far as these differ from those of other branches of English composition, and see just what our problems are. This done we shall be better prepared to choose the means we shall employ to effect the purposes and solve the problems.

In most branches of English composition the purpose is either to instruct or to amuse. We possess knowledge that we desire to impart to other people, or else we have seen or heard something that interested and entertained us and desire to share the feeling with others. Obviously neither of these purposes is uppermost when we are writing a business letter. Either or both of them may be effected incidentally; either or both may be helpful in achieving our main purpose. Indeed, we shall find that in certain kinds of letters they are of great importance. But practically all business correspondence is written with the view of obtaining profit: that is its prime purpose. All others are secondary to this. And the best business letters are those that with the most economical expenditure return the largest margin of profit to the sender.

It is true that not all business letters are written with the purpose of obtaining an immediate money return. Collection letters and sales letters obviously do have this as their direct intention. But when a man sends an order for goods, when he answers a complaint, when he applies for a position—in all these and a dozen other cases he is likewise aiming at a result that shall be commercially profitable to himself. Hence we may safely say that business correspondence is distinguished from other branches of English composition chiefly by the fact that it has as its main purpose, profit.

Profit necessarily involves action. A glance at the derivation of the word alone would be enough to assure us of this, if common sense and the maxims of the commercial world were not also at hand to help. For the word is derived from Latin words meaning "to do" and "for." We want men to do things for us—that means profit. And to accomplish this we write letters to them, use the flexible and powerful weapon of the English language upon them. It has been well said that business correspondence is the art of using words "so as to make men do things."

5. *Test of a letter.*—This question of purpose is in-

sisted upon at this length because there is frequently a tendency to look upon a letter as a production which may have merit in itself, apart from any effect it produces. The real test, and the only test of a business letter is this: Does it make your correspondent do what you want him to? Does he *respond?*

In this connection it is well to bear in mind another difference between letters and other forms of composition. A letter is ordinarily directed to a single individual. Frequently we see letters that remind us of the prayer of a noted clergyman which was reported by one of the newspapers as "the most eloquent prayer ever addressed to a Boston audience." It is possible for letters to suffer from similar misdirection of effort. It is possible for them, too, to be effusions that sound well—so well, indeed, that we find in them no other effect.

A letter should be regarded as a tool or a machine which has definite work to do. Nothing must interfere with its ability to do the work required of it. A machine may be a very handsome and interesting affair, but if it doesn't do the work it is cast into the junk-heap. A letter that is merely "artistic," a tissue of fine-sounding words—an end in itself—should likewise be cast into the waste-basket instead of being graced with a postage stamp. The waste-basket is its ultimate destination anyhow.

The problem has thus become definite. Somewhere there is a man whom we want to do something for us. This we expect to accomplish by means of a letter. We are going to write a letter which will do the work, and we have no other test for the letter than its ability to do it.

6. *The necessity of conviction and persuasion.*—The

problem is far from being as simple as it sounds. In a way, it is more difficult than those of the scientist or the novelist who aim either to instruct or to entertain their readers. For it is easier to do either of these things than to incite to action. The old saying that "you can lead a horse to water but you can't make him drink" has its application here. The mere inertia of a man makes it necessary that some force be used to start him into a state of activity. His reason must be affected to convince him that the course of action we propose is wise. His emotions must often be touched to persuade him that the result of this action will be pleasurable. Frequently, too, he has prejudices that must be overcome before he will act.

Thus it will be seen that the art of the correspondent is similar to that of the debater or the salesman. It combines the necessities of conviction and of persuasion.

The manner in which conviction and persuasion are used varies greatly with the kind of letter, and will be discussed in connection with the separate kinds. But it may be taken as a general rule that the two processes furnish the chief means *to make men do things.*

Of the two processes, conviction is by far the more important for our purpose. Without it, the other is useless, for a business man is not likely to be greatly affected by what is commonly called "hot air." He wants facts, and conviction is a matter of the clear and forceful presentation of facts. "Facts are like bullets: there is no dodging them." To carry the simile a little further, persuasion alone is like a blank cartridge: it makes a good deal of noise, but it does not reach the mark. Therefore this treatise deals mainly with the proper presentation of facts. What kind of a presentation is proper is a question which involves a multitude of considerations, some of which may briefly be examined here.

7. *Correspondent and salesman.*—A comparison has been made between the task of the correspondent and that of the personal representative of the company, or salesman. The correspondent's task, of course, presents immeasurably the greater difficulties. In addition to the difficulty of gaining a hearing there are the difficulties of holding the reader's attention and of answering the objections that may arise in his mind. There are other difficulties, too, so obvious as hardly to need enumeration. The mere fact that the correspondent must depend on mere words in cold black and white seems at first to put him at an insuperable disadvantage when compared with the personal interviewer.

This, however, is by no means the case. Business men are apt to trust more to their heads than to their hearts, under the pleasing impression that the former is hard while the latter is soft. Hence they frequently have a wholesome distrust of the personal representative, while they welcome a written communication. And it is true that the letter does expose the truth or falsity of an argument more mercilessly than the salesman. But its very weakness is its strength. The adage "sell in person, but buy by mail," is so well recognized that the reverse may be an equally good rule to follow. At any rate those who have no deception to practice are not likely to be greatly inconvenienced by the fact that deception is more difficult in a letter.

8. *Letters and talk.*—Because a letter is in a sense intended to take the place of a personal conversation, the statement is frequently made that a good business letter should be as much like good talk as possible. To

some extent this is true, but it is by no means literal truth. Written words have far from the same effect as spoken ones. Many sentences that sound well enough when spoken are crude in the extreme when set down in black and white. Moreover, talk is a leisurely affair compared to a letter. Here everything must be condensed. There is no room for long-winded explanations. The facts must stick out so plainly that they can't be missed, and they must be set forth in language that is unmistakable. Real talk transferred to paper would be tedious if not grotesque in many cases, and in almost all cases, it would be ineffective.

The grain of truth in the statement is the fact that the letter should not appear stilted or pedantic. For that reason the use of colloquialisms and informal expressions is often desirable. But this is only one of many little devices that may be employed in writing a letter that will give a man somewhat the same impression that a talk with him might. A fuller explanation of these devices will be given later. Talk we do not want in a letter; what we want is to produce the effect of talk.

More than this, we wish to give the effect of our own personality and make the reader feel the influence. The letter is our business representative and it must as nearly as possible produce the same effect that our own personal contact would. We cannot afford to disregard the power of personality. Many letters do this by employing simply a string of stereotyped expressions and phrase-book sentences. Others do it by a stiffness and lack of flexibility that treats all kinds of letters alike. Little success can follow the use of such means. Nor can good come of imitating letters, much less of using set forms. For that reason, models are sparingly used in this treatise. The letters that are included are solely for the purpose of illustration. They are not intended as guides.

9. *Impression versus expression.*—The importance of this warning, and indeed the significance of all that has been said about the writing of business letters, may be best summed up by saying that the purpose of a letter is not *expression*, but *impression.* What the writer says is not the test; the point is, what does the reader get? The message must be conveyed to him if he is to act in such a way as to produce profit.

Theoretically, of course, all English composition is intended to convey ideas and feelings. Practically, however, few persons think of anything but expressing them. They are more interested in forming a "style," and they accept the old definition that "style is the man himself." (This is really a misquotation of the original, which meant "Style is of the man.") In business letters the writer should not concern himself with style as such; he should be thinking of the reader and of the message he wants the reader to receive.

In practice what does this mean? It means that every letter should be adapted to the character and mind of the reader. The ideas must be such as he will understand. The language and tone must be such as he would use. Everything that enters the letter should be chosen because it will be most likely to appeal to him and impress him. Unless you write the letter in this way you are in the position of a wireless operator whose instrument is out of tune with that of the receiving station. You must tune up with it, adjust to it, or the message will never reach its destination and can produce no results.

10. *Adjustment in literary composition.*—This fact will perhaps be clearer if you consider the work you

must do to read literature with enjoyment. You know that you must adjust yourself to the writer. If he is a foreign author, you must learn his language. If he is one of the older English writers, you must have a glossary and explanatory notes. Often you must have knowledge of his field. You must know something of the Scotch dialect and Scotch customs to read Burns; something of British politics to understand Burke.

This is not all. Every author demands not only a certain knowledge on your part, but also a certain mental or emotional adaptation. Long ago you learned that the taste for Carlyle, Ruskin, Thackeray, George Eliot, Emerson, or any other writer of strong individuality came only after hard work on your part. You are willing to give this hard work in order to receive the messages of these writers. You know that you must make the adjustment or it will not be made, and that the reward is worth the toil. Perhaps you prize it the more highly because it is hard won. Sometimes, however, you give up in despair and throw the book aside, saying, "I can make nothing out of this." It is probably true that business men would read the classics more if the mental effort required on their part were not so great.

That is one reason why business men look to the popular newspapers and magazines for their literary enjoyment. Here the publishers, who are dependent on their circulation for a living, have made an attempt to find out what their readers want and to give it to them. Most of them conduct tests and investigations to discover what things they publish are well received. In the same way the writers of best-selling novels are catering to the public, adjusting to it.

11. *Adjustment in business correspondence.*—The

adjustment made by even the magazine and newspaper, however, is only partial, and it is not so necessary for their success. In business correspondence it is all-important. The reason for this is that, although the reader may adjust himself to the writer of literature, he will not adjust himself to the writer of a business message. When a man is trying to get money out of us in one way or another, we do not spend any great amount of time and energy in trying to catch his ideas and feelings. He must come to us and must meet us on our level, not on his own.

This is true to a certain extent of advertisements. The difference between the copy in advertisements of Wrigley's Spearmint Gum and that in advertisements of Packard automobiles comes largely from the difference in the people who are to be reached.

But every advertisement, however poorly constructed and adapted, is likely to appeal to some one. It may not appeal to the largest number, but of the thousands who see it some are sure to be of the right character and in the right mood for its message. With the letter no such selective process is possible. Unless the letter reaches the person addressed, it will reach no one. A poorly adjusted advertisement is only less efficient than a good one; a poorly adjusted letter is entire waste. Adjustment must be complete.

This adjustment or adaptation must cover at least three points: the character, the language, and the mood of the person addressed. The character of the reader may be learned from the letter he writes, or from his business position, age, nationality, credit-rating and a variety of other factors. If he is conservative it may be supposed that a fairly long, correct and formal communication will not be undesirable; if he is progressive, a short, snappy appeal will be more likely to get a response. These are only generalizations—the distinctive differences of men are innumerable. The important thing is that the reader should be kept in mind; his point of view should be taken. From "Dear Sir" to "Yours truly," every idea should be such as would impress him.

The adjustment in language has been partially covered by our discussion of "Talk," and will be more fully explained in the chapter on "Words." In general, the words used must be in the reader's vocabulary. A certain tobacco firm producing a very cheap brand that bore a long name and a trade-mark picture of three dogs found that its buyers called it "the bow wow tobacco." They took the hint and changed the name. They adjusted to the language of their prospective buyers.

The adjustment to mood is largely a matter of emotion. If the reader has complained of your goods, he will not be responsive to the same message that would appeal to a person who is friendly or even neutral. If he has just enlarged his store or adopted automobile delivery, you would not write to him as you did when he was burned out. Everyone adapts his message to the mood of a friend when writing a social letter; why not in business? The department store in a small city sends a letter by way of welcome to each family that moves into the vicinity. When a child is born a savings bank sends a letter to the parents. In both these cases advantage is taken of a temporary mood, and business is increased.

We have spoken at length of this adjustment to the reader because it is the most important distinction between business correspondence and other forms of writing. It is the most important thing to be gained, but is usually the last to be learned. Nevertheless, it should be kept constantly before us as an ideal, *for the Golden Rule of letter-writing is adaptation to the reader.*

12. *How to learn to write business letters.*—This, then, is the way to learn to write business letters that will bring profit. First, remember that a letter must be judged by its results, and not by any critical standards of form. Second, remember that the impression you wish to convey is conveyed only when you have the reader constantly in mind and make a sincere attempt to adapt yourself to him. Third, find out by analysis what qualities have distinguished successful letters in the past and what principles have been used to obtain them. Fourth, *practice.*

Practice is the most important part of any art. In business correspondence it may be made even of greater value than elsewhere, because the results of each piece of work can be tested and checked up and can then be used as a guide for future use. Much can be learned from the experience of others, but more can be learned from your own. And as every letter offers a new problem, it is best that you have in mind only certain fundamental principles and general methods which you can apply in your own way to the solution of your own problems.

In the succeeding chapters the important fundamental principles and methods will be set down and illustrated. They will then be applied to the more important types of letters. They will be valuable only if you keep in mind the all-important fact that the construction of every letter depends upon the reader. Profit from him demands impression on him.

CHAPTER II

THE FIVE C'S OF BUSINESS CORRESPONDENCE

13. *Essential qualities.*—The fact that Business English is distinguished from other forms of composition chiefly by its more careful adjustment to the reader makes it more difficult to lay down general rules for it. No two classes of men are alike; no two individuals are just alike. There are certain appeals, however, that reach all human beings; certain others that reach all of a given type. Before we discuss any type or individual, we need to know what qualities appeal to all human beings. We shall then be able to find principles that will hold good for the great majority of business letters.

Analysis of successful letters shows that the favorable impressions they make are not in all respects alike. But certain qualities are common to all, and these may be regarded as the essentials. For convenience we call them the Five C's.

The Five "C's" of Business English are: Clearness, Correctness, Conciseness, Courtesy, and Character. The nature of these qualities is not fixed, of course. All qualities are relative. Heat, cold, hardness, softness, beauty, ugliness, and so on have a meaning only when taken in relation to some standard. Nevertheless, everyone has a fairly definite grasp of their meaning.

If, in addition, we remember that the standards used in judging these qualities are the reader's, we shall not go far astray.

14. *Clearness.*—First of all in importance is clearness. By this we mean that the letter should be written in such a manner that the whole meaning may be understood—and, what is more, that the meaning cannot be misunderstood.

The necessity of this quality is self-evident. And yet many letters are written daily which lack this primary requisite. From them a large share of the business difficulties arise, for there is no cause more prolific of business disputes than misunderstandings. And as in letters these misunderstandings are hard to correct and involve delays and annoyance if not worse results, it is very essential that the writer's meaning should be made perfectly clear in the first place.

Before considering the means which are helpful in securing clearness, it is worth while to look at the negative side, and see in what ways a letter may fail to be clear. Letters which are not clear are ordinarily of three kinds: the vague, the obscure, and the ambiguous.

15. *Obscurity.*—Some letters are obscure. The reader can get no meaning from them because the writer uses words that are unfamiliar or has twisted his thought relation (and hence his sentence structure) in an unaccustomed way. Browning's "Sordello" and the letters of Hashimura Togo are both obscure to the average reader, because they are not in his language. In one case the expression is above his level; in the other it is below. These are extreme cases. Obscurity is present in less degree in many business letters.

It must be admitted that sometimes a message that is obscure to the average person is perfectly clear to those for whom it was intended. A cipher telegram is as simple as the primer to those who hold the key. So letters to mechanical and electrical engineers may properly contain many technical terms peculiar to their profession. The same may be said of letters to men in other professions requiring specialized knowledge. As a rule, however, the writer should avoid obscurity by making sure that the words and sentences he uses are common to his reader. If he does not he will find himself writing, "Collect and all charges," or "c. and o. c." to persons to whom these phrases are Greek.

16. *Vagueness.*—Some letters are vague. The ideas conveyed by them are indefinite. We get a meaning, but it is not the writer's entire and exact meaning. For instance, he says that the typewriter he sells is strongly built, is a visible writer and can be delivered promptly. Another man tells us that his machine has a drop forged frame, that the writing is always in sight, and that he can make delivery in three days. The vagueness of the former is avoided in the latter by making the statements exact and specific.

The difficulties caused by vagueness are innumerable. We all know what trouble resulted to a certain President of the United States by his use of the vague phrase, "You and I are practical men," in his letter to a great capitalist. The desire for brevity often leads to the use of language so vague that a second or third letter is needed to explain the thought intended.

17. *Ambiguity.*—Obscurity in letters is not frequent if the writer knows what he wants to say and has a fair working knowledge of the language, but ambiguities are a danger to even the experienced writer. Ambiguity means that a statement may be interpreted in more than one way.

You recall the assertion of the side-show barker: "Come in and see the show; you will be glad when you come out." A Turkish bath proprietor, in his desire to write a brief advertisement, produced this sentence: "Ladies' department separate, except on Sundays and holidays."

Ambiguities of this nature would be merely laughable if they were not so frequent in Business English. Often they cause harm. Only the other day we read in a dignified selling letter: "There are no better cards made than these, and *there are not going to be.*" The remedy for ambiguity is greater care and precision.

Obscurity, vagueness, and ambiguity are harmful not only because they may prevent the reader from understanding your message and so lead to business quarrels, but because they are wasteful of energy. A business man simply will not puzzle over a letter to decipher its real meaning. Life is too short. The composition that has one and only one meaning, and that one so plain on the surface that he who runs may read, is the only kind to survive in the rush of modern competition.

18. *Simplicity and exactness.*—These violations of clearness touch only the negative side. It is not enough to avoid faults: we must obtain positive virtues. Usually we shall secure clearness if our writing is *simple* and ***exact.***

In writing to people of little education, simplicity is the more important of the two requirements. The great editor of a New York paper made a careful test of the citizens of the city, by which he found that their average education was not above that of a fifth-grade student of the public schools. He saw to it that every editorial in his paper was so simple that any fifth grade child could understand it. It demanded short sentences, and common, everyday words. The simplicity did not make the editorials less valuable. On the contrary, many men of exceptional education value them highly.

As a general rule, however, in writing to people of higher education and culture, exactness is more important than simplicity as an aid to clearness. The editorials in another New York paper that sells for three cents are noted for the great care taken to make each statement accurate. This means that every sentence has a number of qualifying clauses, and is consequently long, sometimes involved. It is clear, because if the reader can grasp the meaning of the words he cannot mistake the ideas. And people who will pay three cents for a paper are usually of the educated class. In conclusion, we may say that clearness demands that the writer know exactly what he wants to say, and then use the language of those addressed.

19. *Correctness.*—Correctness is the second quality. As a man on first coming into a stranger's office is judged by the language he uses—yes, and even before he speaks, by the clothes he wears—so likewise is a writer judged first by the appearance of his letter in its dress and speech. And as he would have been condemned if his language in speaking had been inaccurate and crude, so he will even more surely be condemned if his language in writing is faulty. Incorrectness shows up far more glaringly in written language than in spoken, and is certain to be the source of some contempt, if not of actual distrust by well-informed people. More than one otherwise well-qualified applicant for a position has been rejected because of poor spelling or grammar. His deficiencies in these respects have appeared to be due to either carelessness or ignorance, and it hasn't mattered which.

A story is told of a young man who lost a position simply because in sending a telegram to his prospective employer he said, "I will be glad to come on those terms." The employer immediately telegraphed back, "The man that doesn't know the proper use of 'will' and 'shall' is not the man for me." This may seem like a small point, but it is largely upon such small points that correctness and incorrectness depend.

And in other cases the result of inaccurate and faulty expression has been to put writers at a disadvantage in dealing with firms and individuals whose commercial respect is most valuable. Nor will it do to say that "appearances are deceitful." They may be so considered when the appearances are good; but when the appearances are bad, every one takes them as a true index. Consequently no one can afford to neglect them.

A deeper reason might be found for insisting upon careful use of nouns and pronouns and verbs, attention to their agreement and the like. Care in this respect is likely to lead to care in all the little business details, the sum of which means so much. Certainly carelessness in it leads to carelessness in even more important matters. Therefore the writer who would be most effective is painstaking in his attempt to be correct in language.

Correctness is a matter that concerns not merely language, but also what we may call the dress of the letter: that is, the stationery, ink, and general appearance—all the mechanical details. Many a good business house has lost trade by the use of stationery that was cheap and incorrect. For this there can be no excuse. The right way is harder to find than the wrong, and requires no little labor and constant vigilance, but it has its sure reward. Failure to find it and keep to it, has its sure penalty.

20. *Correctness dependent on usage.*—But it may be said, what is correctness, after all? Who shall say what forms of expression are correct and what incorrect, and still more what mechanical forms of the letter are correct? To this there is but one answer: it is purely a matter of usage. To be correct is to conform to what the best authorities have prescribed. What such concerns as Tiffany and Company, John Wanamaker, the National City Bank and the like accept as correct in their letters may safely be taken by the student as a standard.

This usage—or fashion—is an ever-changing thing. What was correct yesterday may not be to-day; what is correct to-day may not be to-morrow. It was once considered correct to sign oneself "Your humble and obedient servants." No firm in this country would be likely to do that to-day. There have been times when ornate letter-heads were considered the height of propriety, and pompous, verbose language was a sign of greatest elegance. Simplicity is now the rule. So the changes in usage continually go on.

But usage in language and in letter forms changes much more slowly than in most other matters. Therefore a man who keeps abreast of the styles in clothing and hair cuts ought to do so in matters of equal or greater importance, where it is far easier. In later chapters correct use in stationery and mechanical forms will be discussed, and some of the more commonly violated usages in language. But correct use of the English language is a matter for a complete volume.

21. *Conciseness.*—The virtue of conciseness is so well recognized by business men that its necessity needs

little attention here. Obviously a letter should use no more words than necessary, for business time is limited and valuable, and cannot be wasted in reading unnecessary material. A long and tedious-looking letter is frequently cast into the waste-paper basket unread. If it is read, and is found to contain nothing to warrant such a demand upon the reader's time, he is likely to be so incensed over the intrusion as to give it scant consideration. Therefore it is well to have a letter concise.

22. *Brevity not identical.*—But conciseness is too often confounded with mere brevity. Brevity concerns itself merely with the length of the letter; conciseness has the additional idea of completeness. Business men easily get into the habit of writing brief letters, but in their anxiety to save their own time and that of their correspondents they are frequently liable to sacrifice completeness by leaving out something that is really essential. Sometimes this is in the form of whole sentences. More frequently the undue brevity is caused by the omission of pronouns, and the use of unauthorized abbreviations. Such a method is not conciseness. Conciseness is the quality of making one word serve for two, but the omission of a word that is necessary to grammatical completeness is not conciseness. It is pure slovenliness, as in the following example:

GENTS:—

Yours of the 17th inst. rec'd. In reply would say we have no record of such transaction. Would ask you kindly to repeat same.

Yr's resp.
J. JONES

By all means be brief. Avoid tediousness, as you would the plague. You cannot afford to hide a grain of wheat in a bushel of chaff, for no one whose time is worth anything to you would trouble to look for it. But even more surely, do not sacrifice completeness either of your meaning or of grammatical sense to the desire to be brief. Be clear and correct, first. Then cut out every unnecessary word, and the quality of conciseness is added.

23. *True conciseness exemplified.*—As an example of true conciseness, notice the following letter. The returns from it were better than 32 per cent, and the cost of the letter was less than 3 per cent of the business received from it. Could anything illustrate better the value of true conciseness?

Gentlemen:—

"Merchandise itself cannot lie."

You can make 100% clear profit on the B-M line of Qua. CabinETTES"—little sections of quality.

Ask for our dealers' proposition.

Don't bother about writing a letter. Just write across the bottom of this letter,—"I am interested." Put it in the envelope and send it back.

Yours very truly,
Blank & Co.

24. *Politeness a part of courtesy.*—Courtesy, like conciseness, is frequently confounded with a quality which contains only a part of it; in this case, politeness. Politeness is a well-recognized necessity. A letter which contains its reasonable proportion of "please's" and "thank you's" is obviously more satisfactory to the recipient than one which is brusque and curt. And it is true that many letters do fail of common politeness; in frequent cases, especially where complaints are made, they are grossly insulting. Many business men seem to think that when they have a grievance, it is necessary to be very bitter in their expression to secure redress. The result is such letters as the following:

GENTLEMEN:—

Your last shipment of gent's hose is the rottenest stuff we ever had. We would like to know what you mean by sending that kind of goods to us. Every pair we have sold has lost us trade and the total will foot up in the hundreds. You must be in the business to make money. But we are not going to stand for that kind of business. What are you going to do about it? We expect to hear from you, right away quick.

Respectfully,
BLANK & Co.

Such a letter invites an equally hot reply, though it in no way excuses it.

Impoliteness has no place in business correspondence. It never does good, and frequently causes antagonisms that are commercially disadvantageous to both parties. Though there are other good reasons for not assuming a lack of honesty or intelligence in our correspondents, a sufficiently important one is that it does not pay. And politeness costs nothing.

As an example of the difference between a polite and an impolite letter, contrast the two following, which deal with the same kind of a question:

GENTLEMEN:—

On the 25th you say "Copy mailed to-day." That copy did not reach me. Mail another.

Yours truly,
BLANK.

It is the November issue that is wanted.

GENTLEMEN:—

The Central Y. M. C. A. is to-day in receipt of the February issue of the *Journal of Correspondence*, but has not received the January number.

As we are unwilling to miss any of the numbers of this valuable publication, we trust you will see that the missing copy is sent us at as early a date as possible.

Very truly yours,
BLANK.

It is possible to overdo the matter of politeness. For instance: "Please find enclosed check" seems rather absurd. When a favor is not asked, it is as well to omit the please.

Another case which is rather different, and in which a mistaken attempt at politeness results in real discourtesy is the frequent expression, "Thanking you in advance for the favor," etc. The implication that he necessarily will do the favor you ask is discourtesy enough, since it discounts the value of the favor; but the implication that you will not take the time to thank him afterwards is far worse. It is dismissing an obligation before it is made.

25. *Courtesy concerned with writer's attitude.*—The foregoing discussion has been concerned chiefly with what is ordinary politeness. Courtesy goes much further. It is a matter not merely of expression, but of the spirit behind the expression. In brief, courtesy means that your attitude toward the reader is such as you would wish to be adopted toward you. You show a regard for his feelings and for his interests, and attempt to encroach upon neither. This does not mean that your attitude is one of [illegible] or fawning; it is simply deference to him. [illegible] your letter you show that you have

attempted to look at the matter from his point of view. In giving this impression, which should be a true impression, there are several practical suggestions that may be of help.

One of the maxims of courtesy in former days used to be "Never begin a letter with I." This is no longer regarded as a strict rule. Indeed, there are times when its observance results in awkwardness of expression. But the maxim has a basis in real truth, and in real courtesy.

26. *Value of the "you" attitude.*—The word "I" should be subordinated in a letter as far as possible. The word "you" should be made prominent. The impression given by a letter in which every sentence begins with "I" is not at all pleasing, as is shown by the following instance:

DEAR SIR:—

I understand that you are about to erect a new house on your property at 318 Sixth street. I suppose you will soon consider the question of furnaces. I wish to call your attention to the Smith furnace which I handle. I can confidently recommend it as the best value for the money. I should like to have you call in and inspect the line.

Very truly yours,
THOMAS SHARPE.

Here it appears that the writer is chiefly concerned with his own interests and very little with those of his correspondent.

Compare the two following statements: "I should like to have you examine our Neverleak fountain pens;" "You will find it worth while to examine our Neverleak fountain pens." Examples might be multiplied indefinitely, but these are perhaps enough to show the importance of emphasizing "you" and neglecting "I." One more example will serve to illustrate the value of adopting the "you" attitude in gaining the quality of courtesy.

CHICAGO, September, 1909.

DEAR SIR:—

I wonder if you realize just what it means to write *you* this letter.

You, as a shrewd business man and salesman (and every successful business man is a salesman) are accustomed to meeting, sizing up, interesting, swaying and convincing all kinds of human nature. You are versed in the art of handling your own arguments,—and an appeal, to win your interest at all, must be a mighty good one.

Yet if you had an offer to make—an offer as irresistible as this one of mine, you would want to tell me about it—even if you had to confine your whole argument and all your enthusiasm to one short sheet of paper such as I am using now.

For this offer has to do with something that means more profits for you in your business—a book on selling that actually strikes the keynote of human interest, and gets at this great problem of man-handling from an entirely new angle. This book shows you exactly how to approach your man; how to adapt yourself to his mood; how to get his attention; hold his mind to your subject; make him talk; how to introduce your proposition; make him feel the need of it; bring him to a state of desire; how to meet each objection instantly; recognize the psychological moment; and how to get his signature. Think what it would mean if you knew in advance the shrewdest, most clever and convincing schemes that sales brains had ever invented to meet the very problems that confront you every day in your business!

This book, "How to Increase Your Sales," has been written by twenty-two successful business men—star salesmen and star sales managers: men who have studied out special selling methods of their own. And surely, out of all they know about handling men, you can gain some point that will prove of immense value to you. For they show you every clever move they found necessary in this great game of getting into the sales king row. And "How to Increase Your Sales" is absolutely free if you order now.

I want you to see this book. It comes to you absolutely without cost in connection with *System*, the big 250-to-356 page magazine of business.

You take no risk. I do not want any money for this book. And you need not even continue your subscription to *System* unless you are satisfied in every particular with the very first number. So I simply suggest that you sign the card enclosed, get the book and the first number of *System* without payment of any sort whatever, and then decide for yourself. If you don't see a dollar's worth in almost every page—an idea you can actually fit into the day's work of your business—simply tell me so. Your word will be final. I will cancel the subscription and the bill as well—promptly, cheerfully. The copy of *System* you can keep with my compliments.

Sign and mail the post card *to-day*.

Yours very truly,
PUBLISHER.

27. *Character.*—The rarest quality and for that very reason one of the most valuable is character. By this is meant the element of personality, the expression of the writer's own self. In reading a letter that possesses character we feel that we are listening to the real talk of a real person, not to the mechanical clack of a typewriter. We have a distinct impression of the character of the man, and can almost feel that we know him.

In a word the quality of character is the one which makes a letter distinctive, lifts it above the mass of letters to the elevation of a letter. It is the "something different." Not that it means eccentricity or oddity. This is an extreme that is usually worse than colorless mediocrity. It is rather the frank and sincere revelation of a man's self, of his character. It corresponds closely with what in literature is called style.

28. *Character not secured by posing.*—Needless to say, the quality is not secured by straining for it. Such an attempt is likely to result only in the eccentricity that we have just condemned. Especially is this true when the writer assumes an air of geniality. It frequently leads to a kind of jocularity that breeds contempt, or a soft palaver that breeds suspicion.

The following examples will serve as a revelation of what is not character. We may call it an imitation of character:

DEAR SIR:—

I wish you could sit at my desk with me, just for one morning while I am opening the mail, for I should like to have you see the many letters we receive containing praise of our line of sewing-machines.

I should also like to have you step into the sales rooms of the Jones Company, where a complete line of our machines is shown, for if there is a single drop of salesmanship blood in your makeup, we know that your heart will warm with enthusiasm—you simply cannot help it. You will just want to get out on the floor and help sell the goods, because they DO SO HONESTLY represent the highest possible construction, workmanship, material, finish and mechanical features in the machinist's art. You will become enthusiastic in spite of yourself, etc.

Yours very truly,

DEAR SIR:

Now comes the summer season when all nature is active and the farmer and residents of rural districts are turning their at tention to fields, gardens, and lawns. What looks more beautiful than the soft, velvety, grassy lawn of the suburbanite, and what looks more attractive to the artistic, as well as to the financial eye, than the flourishing gardens of farm and field?

Sincerely yours,

29. *Avoidance of stereotyped expression.*—The attempt to secure novelty and originality of expression, as well as a friendly tone has not been crowned with success in these cases. Nor will such a forced attempt usually succeed. But on the other hand, it is even more fatal to depend on the use of hackneyed and stereotyped phrases and methods of expression. True of all parts of the letter this is particularly true of the beginning, as will be shown later. Therefore it is unwise to start out with something like this: "*Yours of recent date received and contents noted,*" or "*Acknowledging your esteemed favor of recent date.*" Such a beginning is absolutely characterless. And in the body of the letter, such expressions as "*the same,*" "*herewith,*" "*beg to advise,*" take away the quality of character, particularly when used to excess, as is so often the case. For this reason the use of dictation-books and phrase-books is to be discouraged, as likely to destroy character.

It is not a bad rule to avoid the use of any sentence that seems to be expressed in what is miscalled the "language of correspondence." If your sentence has a familiar ring and if it seems stilted and lifeless, examine it carefully and see if the idea cannot be expressed more simply and directly. In nine cases out of ten, you will find a gain in clearness as well as in character. The sentence will seem to be your own. What is more important, you will speedily get yourself in the habit of expressing yourself in an individual way, and will no longer have to cast about for a form in which to put your ideas. You will find that your letters possess *character*. All that is necessary, then, at the start is to avoid all stereotyped and hackneyed phrases and aim to be simple, direct and exact—write as you *think*.

30. ***Result of obtaining character.***—A pleasing result of this is that the writer actually develops his own individuality by the practice. He begins by demanding that his ideas should be expressed exactly and originally. He ends by finding that the ideas themselves have become more exact and original. The gain in the individuality of his letters has resulted in a gain in his own individuality. On the other hand, nine-tenths of the men who use the stilted and stereotyped forms of expression become in time as mechanical as their expression. The one inevitably has its effect upon the other. Failing to write originally, men fail to think originally. They become fitted only for the position of clerk—mere cogs in the great machine. If you read the letters of any heads of important companies, you find in them little of the stereotyped. These men are original thinkers and they express themselves originally. Their letters have character. The quality must not be thought to be the product of genius. Anyone can have it. The man who expects to write effective business letters must have it.

31. *Character illustrated.*—A large proportion of the letters reproduced in this book will be found to possess the quality of character. We shall, therefore, give here two letters, slightly apart from the business field, written by great men. They are in no respect like each other; yet each possesses in high degree the quality of *character*. Each is the embodiment of a strong personality.

Samuel Johnson to Lord Chesterfield

February 7th, 1755.

My Lord:

I have been lately informed by the proprietor of *The World* that two papers in which my Dictionary is recommended to the public were written by your lordship. To be so distinguished is an honor, which, being very little accustomed to favors from the great, I know not well how to receive or in what terms to acknowledge.

When, upon some slight encouragement, I first visited your lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself *le vainqueur du vainqueur de la terre;* that I might obtain that regard for which I saw the world contending, but I found my attendance so little encouraged, that neither pride nor modesty would suffer me to continue it. When I had once addressed your lordship in public I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my lord, have passed since I waited in your outward rooms, or was repulsed from your door, during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached ground, encumbers him with help? The notice you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favorers of learning, I shall not be disappointed, though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope, in which I once boasted myself with so much exultation, my lord.

Your lordship's most humble, most obedient servant,

SAM JOHNSON.

ABRAHAM LINCOLN TO HORACE GREELEY

October 22, 1862.

I have just read yours of the 19th instant, addressed to myself through the *New York Tribune.*

If there be in it any statements or assumptions of fact which I may know to be erroneous I do not now and here controvert them.

If there be in it any inferences which I may believe to be falsely drawn, I do not now and here argue against them.

If there be perceptible in it an impatient and dictatorial tone, I waive it, in deference to an old friend whose heart I have always supposed to be right.

As to the policy I "seem to be pursuing," as you say, I have not meant to leave any one in doubt. I would save the Union. I would save it in the shortest way under the Constitution.

The sooner the national authority can be restored, the nearer the Union will be, the Union as it was.

If there be those who would not save the Union unless they could at the same time save slavery, I do not agree with them.

If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them.

My paramount object in this struggle is to save the Union, and not either to save or destroy slavery.

If I could not save the Union without freeing any slave, I would do it; if I could save it by freeing all the slaves, I would do it; and if I could save it by freeing some and leaving others alone, I would also do that.

What I do about slavery and the colored race, I do because I believe it helps to save the Union; and what I forbear, I forbear because I do not believe it would help to save the Union.

I shall do less whenever I believe that what I am doing hurts the cause; and I shall do more whenever I shall believe doing more will help the cause.

I shall try to correct errors where shown to be errors, and I shall adopt new views as fast as they shall appear to be true views.

I have here stated my purpose according to my views of official duty, and I intend no modification of my oft-expressed personal wish that all men everywhere could be free.

CHAPTER III

THE PRINCIPLES OF CONSTRUCTION

32. *Relation between qualities and principles.* –The most essential thing in the composition of business letters, as we have already seen, is the proper adjustment and adaptation of the message to the reader. And this means, in nearly all cases, that the message shall have clearness, correctness, conciseness, courtesy, and character. Other qualities are desirable in individual cases: these are almost always necessary. The writer should have them ever before him as ideals to be attained.

In attaining these, or any other ideals, certain guiding principles are necessary. Qualities are perceived by the reader; the writer's attitude toward them is critical, not constructive. He may know with absolute accuracy the precise effect he wishes to produce, but if his knowledge goes no further, he can produce the effect only by accident. Even minute analysis of effects and qualities will help him only in discovering whether his work has succeeded or failed.

When it comes to any actual work of construction, guiding principles must be used. The architect cannot plan a building that will produce an impression of beauty upon the beholder, unless he knows the fundamental laws of structural proportion and design. The painter cannot picture a human being, a landscape, or even the humblest objects of still-life, unless he knows the laws of light and shade, color, perspective, and the like. So the ad-man, in laying out his advertisement, must know something about balance and harmony, in order to make the most effective use of his space.

The basic principles of all arts are similar. Those of the various types of composition are essentially the same. They are ***Unity, Coherence,*** and ***Emphasis.*** A business letter or other message written in accordance with these is likely to be clear, and to be reasonably effective in conveying ideas and feelings.

These principles are so important that we need to consider them as applied not only to the whole letter, but also to the separate paragraphs and sentences. In this chapter we shall consider their application to the letter as a whole.

33. *Unity.*—Unity is the selective principle. It demands that all necessary ideas be included and all unnecessary ideas be excluded. In other words, the writer must stick to the point. From the first word to the last, nothing should be allowed to enter that does not contribute to the main idea that is to be impressed on the reader.

Many writers might well pattern after Jones' office boy.

Old Jones, attorney, of Punkinville, according to *Judicious Advertising*, once advertised for an office boy a boy with a head, he ironically specified.

When the applicants lined up in his office, instead of quizzing as to their abilities and experience, he smiled and told a little story.

"Tom Smith," he commenced, "once went rabbit hunting. The rabbit doubled back in the direction of Tom's father's barn and Tom raced in after it and lit a match to look for it. He set fire to the hay in the mow, and in a minute the barn was all ablaze. The dairymaid came scurrying out and upset the milkpan, and Tom's father saw the blaze and ran to put it out and fell and sprained his ankle. Then Mrs. Smith phoned Doctor Jinks to come out from town and attend him, and the doctor came in such a hurry that he upset his rig in the ditch and smashed it. He went the rest of the way afoot. One dark night an auto bumped into the remains of the rig and threw three people out and the township was sued and lost the suit.

"Now," added old Jones, "if there's anything about the story that's not clear, just ask me, boys."

One boy wanted to know how much damages the autoists got from the township, and another if the doctor had to pay part, and another if the barn was insured, and a fourth if Tom's father got better.

In the midst of a frantic lot of questions, a big hulking chap with freckles on his face broke in and asked:

"What become of the rabbit?"

Old Jones waved his hand to the others.

"Run along, boys," he commanded. "This chap gets the job."

34. *Concentration on the essentials.*—This idea of concentration is important everywhere; in business letters it is necessary. Do the one thing you set out to do. If your main idea is that the reader must send in his advertisement at once in order to have it inserted in the next issue of your paper, don't obscure it by giving twenty reasons why he should advertise. If you are applying for a position show why you are the man to fill it; don't bother about saying that you want to leave your present place because you are not appreciated and only the old man's nephews are advanced.

On the other hand, don't leave out anything that is essential to the main idea of your message. If you order goods, be sure that no detail of their specification is omitted. If you sell goods by the quality argument, don't be content to say they are the "best in the world." Show how, and why, and prove it. If you are dissatisfied with goods you have bought, state the reasons definitely.

The omission of the necessary is far less common than the inclusion of the unnecessary. Both are violations of the principle of unity and make it unlikely that your message will secure the right response. It is always helpful to block out roughly, either on paper or in your mind, the ideas that might be put in your letter. You can then select those that are most essential and reject the rest. Test your selection by seeing if all the selected ideas can be gathered together and expressed in one sentence that embodies the chief idea you would have the reader receive.

This summing up sentence or key-sentence may be like the following:

If your advertisement is to be inserted in the March number, we must have your copy by February 20th.

The Gem Duplicator will save you money on form letters.

If the goods we ordered October 16th are not received by November 1st, we shall cancel our order.

In order to maintain our liberal credit terms, we must have your remittance within ten days. And so on.

The effort to secure unity may result in a certain stiffness of form until the writer has accustomed himself to building according to a plan. After a time, however, the principle of unity becomes second nature, and every letter will go easily and directly to its object.

35. *Unity in relation to efficiency.*—It may here be

noted that the principle of unity brings us back once more to the general efficiency question. Efficiency demands the elimination of waste material, and it demands specialization. It demands that one thing be done at a time, and that one thing done well. So unity requires that the waste of unnecessary words and the waste of unnecessary ideas be avoided. It is better to write two letters than to try to cover two important ideas with one letter.

The whole idea of a follow-up system in selling letters is due as much to the necessity for concentration as it is to the fact that a strong impression is best secured by repetition. It is true that the cumulative effect of a series of letters all bearing upon the same purpose results in more orders than can be secured by any single appeal; but it is also true that each single letter is the stronger because it confines itself to one argument.

The response that a letter aims to secure is single. Singleness of impression is essential for it. That singleness of impression can be secured partly by right selection of material, or the principle of unity. But this is not enough. The selection must be made apparent. As one authority on speaking has put it, "You should tell your audience in advance what you are going to say. You should tell them later what you are saying, and you should tell them at the end what you have said." If you do this, they may be able to remember what you have said.

36. *Unity exemplified.*—The following collection letter illustrates the lack of unity. It omits an essential of such letters by failing to give any reason why the account should be paid immediately. It also has two inconsistent ideas, by stating in the first place that the reader must have overlooked the account, and by stating

at the end that he probably has the check all ready to mail.

Dear Sir:

We know this is a time of the year which in your business is apt to be busy for you and many things are overlooked. We, therefore, call your attention again to the bill of $175.40, the amount of which is still due us. You probably have this check all ready to mail so this will just be a reminder.

Yours truly,

As an example of perfect unity, the following sales letter will serve:

Dear Sir:

We have reduced the rate for direct line telephone service to $3.50 a month, only $1 more than the 4-party rate.

You now enjoy party-line service, which is the best of its kind. As its name shows, however, it is limited.

When you want to use your 4-party line in a hurry, and another party is using it, you are vexed. When some one wants to speak to you and finds the line in use, your intended caller is annoyed, the message may be too late; indeed, it may never be sent.

It is said half a loaf is better than none. So it is. But when the whole loaf—in this case Direct Line Service—may be had for only a fraction over 3 cents a day more than you pay now, the whole of it should be yours.

Don't let this tiny difference stand in your way.

Very truly yours,

37. *Coherence.*—The right selection of material is the most important factor in securing clearness and sureness of effect and a favorable response. Other principles, however, are helpful. The principle of coherence involves the question of arrangement. It demands that the ideas be placed in logical order and be

so connected that definite progress is made from the beginning to the end.

Nothing is more common than the letter which, although it contains but one main idea, has such a loose and rambling structure, that the reader at the end feels that he is just where he started. Either the ideas have been put in illogical order, or they have not been made to cohere, or stick together. Let us consider each part of the problem separately.

38. *Order.*- The ideas must be in logical order. In some cases this is a fairly simple matter. Where the writer is simply requesting immediate delivery of goods he has ordered some time before, he needs only to narrate the events as they happen. The same may be said of a letter that makes a complaint of poor service. This chronological order, however, is not often possible. When you are selling goods, for example, you do not wish to tell how the goods are made, and placed on the market. The reader is interested in knowing how he is to benefit by using them.

For such cases, and indeed for the great majority of business letters, the order may well be determined by a fundamental law of psychology. This may best be expressed by saying that the letter should begin with the reader's point of view and work gradually around to the writer's.

For instance, in selling goods, the thing nearest to the reader's interest is his own need. That must be awakened before you can show him the desirability of the thing you have to sell. After the desire has been awakened, there must be a mental conviction produced by evidence. Finally, there must be a stimulus to action. The thing nearest to your interest is the order for the goods, and it comes last in the letter. The reader begins by saying to himself "Yes, I am paying too high a price for my ink." He ends by saying, "Yes, I will send an order for some of this new brand."

Or again take an answer to a complaint. You have some excuse to make, but the reader is not ready for your excuse until you have shown him that you understand what the trouble has been and sympathize with him. He is not ready to be told that you hope to have his orders in the future until he is convinced that there was good reason for the poor service he has experienced on this one occasion, and that there is no probability of a recurrence of it.

These truths seem almost self-evident. Yet there are innumerable letters that blunder helplessly from one point to another and end nowhere.

39. *Connection.*—Connection is a somewhat more difficult matter, and it is not easy to generalize about it. The need for expressed connection will largely be avoided if the ideas are in proper order. The mind, in proceeding from one idea to another, needs no bridge if the ideas are closely brought together. It must be remembered, however, that human minds do not work alike. Ideas that seem to be very close together in one person's mind are far apart in another's. Bridges are therefore necessary.

The simplest device is the old-fashioned one of the preacher with his firstly, secondly, and thirdly. It is still valuable in some cases, but is likely to be too mechanical and, what is more important, too deadening to the imagination.

Much better is the use of conjunctions. Some persons insist that "and" and "but" should never be used to connect sentences. This is all nonsense. It is true, however, that "and" and "but" are the weakest connectives, because they are the most common and convey the broadest suggestion of similarity or contrast. Much better are such specific conjunctions as "moreover," "nevertheless," "however," and such connective phrases as "on the other hand," "in addition to this," and the like. These are more effective and have an additional advantage in that they need not be placed at the beginning of a sentence.

Often demonstratives are useful for connective purposes. "This" and "that" call to the mind the idea that has preceded, and do not diminish the force of the ideas that follow.

A very useful connection can frequently be made by repeating a part of the idea that has preceded. A writer says, for instance, "Not only is the quality of this article superior to any other on the market, but its price is actually lower." It must be understood here that repetitions are valueless unless they come very close to the original expression. When a writer repeats an idea that he has expressed two or three paragraphs earlier, he is not getting the force of connection or the emphasis of repetition. He is simply drawing the mind from the thing in which it is now interested to the thing in which it was interested some time before. Instead of making a letter cohere, he makes it more difficult to follow and to understand. There must be continual progress, and not the kind of progress made by the frog in climbing out of the well. Each time he climbed up three feet he fell back two.

Certain other devices are helpful to a smooth progress of thought. The maintenance of a single point of view is desirable. The use of parallel construction and climax is likewise helpful. These devices, however, are more important in the individual paragraphs and sentences. A fuller treatment of them will be found in the chapters devoted to paragraphs and sentences. For coherence in the whole letter the main points to remember are that the ideas should logically progress from beginning to end, and that enough connective words should be used to make them stick together.

40. *Coherence exemplified.*—The following sales letter illustrates good coherence. The ideas are placed in logical order, beginning with the reader's point of view and ending with the article to be sold him, and the various steps in the progress are well connected.

DEAR SIR:

Here's a little tip that has often saved hundreds of dollars for new house owners:

During September and early October flies are not very active they do not seem to be nearly so bothersome as in the summer. This leads many who move into new houses in the late summer to think they can put off screening till next spring.

But here's what happens.

If they can get in, flies will come by the hundreds from the bright outside glare to the cool and shade of the inside. They won't buzz around and make their presence felt as they do earlier, but they will cluster on your walls and chandeliers and die there, leaving musty spots that it is almost impossible to get off often making it necessary to entirely redecorate whole rooms.

Your house should be screened as soon as it is finished, and we advise against leaving it till the last minute. Good screens must be made to measure and carefully installed this is the only satisfactory way, and this takes time.

Let us send a screen expert to measure your home now and submit a complete cost estimate of course, without the least obligation to you Then everything will be ready any time you are ready to go ahead, and a lot of time and annoyance may be saved.

Won't you use the enclosed postal to indicate when it would be most convenient for you to talk this over with our practical screen man?

Yours very truly,

41. *Emphasis.*—There is a fundamental law of all composition that the things of greatest importance should be placed in the position of greatest prominence, and should be given the largest amount of space. The most prominent positions are the beginning and the end.

We see the truth of emphasis well illustrated in the newspaper, where the head-lines contain the ideas that are of greatest importance and interest to the reader, and the first paragraph of the story likewise gives all the important ideas. The unimportant details come later.

In the fiction story, too, we see at the beginning the villain succeeding in one of his dastardly plots, and at the end we rejoice in his death. In all composition it has become an established fact that the important ideas should come at the beginning and the end.

There is a psychological reason for this. The first idea catches the attention, the last remains longest in the mind. When we shout among the hills, it is our last words that are echoed back to us.

It would seem self-evident that the beginning and end of a letter should be regarded as of greatest value, and contain ideas of fundamental importance. Yet, as a matter of fact, we find thousands of letters beginning, "Yours of the 16th instant received and contents duly noted." Thousands end, "Hoping to receive an early and favorable reply, we remain." These ideas cannot be the most important, because they are common to the great majority of letters. It is a sinful waste to give them such prominence.

42. *Beginning of the letter.*—Ideas that are distinctive and peculiar to the individual letter are most important, and should be most emphasized. Now there are two factors in the letter to be considered. One is the writer, the other the reader. Obviously, the reader is most interested in himself at the start. The idea of greatest importance to him should therefore be placed at the beginning of the letter. On the other hand, it is most important to you that he be interested in you at the end. The thing you want him to do should be stated there.

This general rule has exceptions, but they are not numerous. When you write a complaint, you would naturally use the body of the letter for recounting the circumstances that led to your complaint. But you would begin by showing him the purpose of your letter; that is to say, why you are writing a letter of complaint at all. You would naturally end by insisting upon a satisfactory answer.

Some one may ask how the acknowledgment of a letter is to be handled, since this is necessary for clearness. There are a number of ways. One is to place at the top of the letter, above the inside address, a line similar to the following: "Replying to your letter of November 3, 1912." It is probable that this will be more generally used in the future than it is at present. Even now it is used by many business houses. Others place such an acknowledgment below the salutation, and separate from the body of the letter.

A better way, perhaps, is to weave the acknowledgment into the first sentence of your letter in some unobtrusive way. The following will be suggestive:

> We are glad to learn from your letter of November 3d that you are interested in a course in accounting.

We regret that we are unable to supply the information requested in your letter of November 3d.

We are sorry to learn from your letter of November 3d that our last shipment of canned peas did not come up to your expectations.

The new book on Business Correspondence, about which you inquired in your letter of November 3d, is now in the printer's hands, and copies will soon be ready for distribution.

A little ingenuity will make it possible to open practically every letter with a sentence that expresses an important idea, uses a tone that will appeal to the reader, and at the same time acknowledges a previous letter in a manner that is not too hackneyed and trite.

43. *The ending of the letter.*—Closing the letter is to many people as difficult a matter as opening it. They seem to feel that there is too great abruptness, unless they insert "I beg to remain," or some equally hackneyed phrase. An abrupt close is often undesirable, it is true, but it can be avoided without the use of weak expressions. If an idea is important enough to occupy the important position of the end, it is important enough to deserve a definite statement. The participial construction introduced by "trusting," "hoping," "believing," and the like, is the weakest form of construction in the English language, and important ideas never should be expressed by it. Use a definite statement.

If you do this you will discover that in nine cases out of ten the idea you thought was important was really unimportant. You will begin gradually to end your letters with ideas that are more important and to do it without abruptness. It is not abrupt to say, "We shall give our careful personal attention to your next order, and are confident that we shall more than please you," or "we know that our prices have interested you, and are confident that a trial order will convince you."

44. *Proportion.*—Of the other part of emphasis, that which comes from right proportion, it is not necessary to say much. Everybody agrees that the most important ideas should be given most space, and nearly everybody forgets it when writing a letter. Often we see a letter, the purpose of which is to sell goods, that spends three-quarters of the time in attacking competitors—at best a negative way of advocating one's own product. Often we see a letter that tries to collect money devoting a great deal of time and space to apology for sending it. It is not contended that those ideas should never be included, but they should be given less space.

45. *Emphasis exemplified.*—The following letter shows how the important ideas are placed at the beginning and end:

> The eight-dollar-a-week clerk has *fourteen hundred and forty minutes* at his disposal every day of his life. The ten-thousand-dollar man has exactly the same amount of time. Have you ever figured that possibly an economy of its use had much to do with the difference?
>
> Give a clerk more than he can do in the hours of his working days and he overworks or shirks the work. Either, in the long run, costs you money.
>
> Charles W. Eliot, President of Harvard University, has said: "A man ought not to be employed at a task which a machine can perform."
>
> There is a lot of hard, cold, sound business sense in President Eliot's remark. Think it over.
>
> You have clerks doing work a machine can do more quickly, do it better, easier and at a small fraction of the cost. You should be interested in knowing the BURROUGHS BOOKKEEPING MACHINE will do all we claim for it. The inves-

tigation is entirely at our expense. No obligation, no expense on your part. Simply sign and mail the enclosed card. It will bring you relief from the worries of office details. **DO IT TO-DAY.**

These principles are simply for the purpose of guiding, not restraining the hand. They are in no sense laws. The individual must apply them according to the purpose he wishes to accomplish. If he keeps them permanently in mind, however, he will certainly go a long way in the direction of clearness, and his letter will be very much more likely to secure the right response.

CHAPTER IV

THE PARAGRAPH

46. *Origin and purpose of the paragraph.*—The paragraph is the largest unit in composition. It is the only one designed mainly for the convenience of the reader. We use words and sentences naturally. We express our thoughts and feelings in them without the effort of the will. After committing them to paper we sometimes see the need of revision, but we do not formulate them in advance according to any principles. They reflect the recklessness and force of every-day speech. Paragraphs, on the other hand, we use only in writing, and we form them deliberately. We should therefore see that they are carefully planned and adjusted to the reader. They are for his convenience.

The importance of this fact will be more apparent if we stop to consider the origin of the paragraph, and the reasons for its existence. Like punctuation-marks, paragraphing was an invention of the printer rather than of the author. He found that the eye needed resting-places in its progress over the page. The need was partly supplied by punctuation marks. For rests of longer duration he used the paragraph marks, ¶ or ⁋ . Later he found that indention of lines and the use of white space served the purpose more effectively.

There is an occasional attempt by some printer to return to the old method of denoting paragraphs, either because of the desire for distinctiveness, or because of the idea that it is more artistic. There is no real excuse for the practice. White space is undoubtedly more efficient than ornaments in making reading easier for the eye and mind, by breaking the mass of type (and ideas) into smaller sections.

47. *Value of the short paragraph.*—Recognizing the fact that large masses of type are repellent to the eye and mind, modern writers have adopted the practice of making frequent paragraphs. This is especially true in Business English. Short paragraphs are the rule. Hardly more than twenty years ago Professor Barrett Wendell defined the short paragraph as one of less than one hundred words; the long paragraph as one of more than three hundred words. In most business letters, advertisements and other compositions all the paragraphs are distinctly short. A distinctly long one would be hard to find.

This tendency is quite in accord with the efficiency principle of adjustment to the reader. If a broken page attracts the eye, then the more broken it is the greater the attractiveness. Within certain limits this is true. Even in stories, pages of dialogue attract us more than pages of solid description or action. Modern story writers often like to begin with a bit of dialogue in order to catch the eye. Similarly, at the beginning of a letter a few crisp paragraphs compel the reader's attention more quickly than a single long one, regardless of the thought or language.

Compare specimens A and B following. The sentences are the same. The only difference is in the paragraphing. Is there any doubt as to which is the more readable?

A

Two sources of profit can be developed in your business—getting more business and reducing the cost of the printed matter. How to do it. Increase your business through direct, convincing letters and strong follow-up printed matter sent to a list of prospects or possible prospects. Reduce the cost of printed matter by doing your own printing—real printer's printing—in the privacy of your own office, with your own employees at a saving of 25 per cent to 75 per cent. The Multigraph, a multiple typewriter and rapid rotary printing press combined in one handy machine, will do both.

B

Two sources of profit can be developed in your business—getting more business and reducing the cost of the printed matter.

How to do it. Increase your business through direct, convincing letters and strong follow-up printed matter sent to a list of prospects or possible prospects.

Reduce the cost of printed matter by doing your own printing—real printer's printing—in the privacy of your own office, with your own employees at a saving of 25 per cent to 75 per cent.

The Multigraph, a multiple typewriter and rapid rotary printing press combined in one handy machine, will do both.

Illustration of the attractiveness of short paragraphs may be found in other fields. Consider editorials. Those in the New York *Evening Journal* are probably read by a greater number of people than any others in the country. A glance at any one of them will convince us that the credit for their popularity is not due entirely to the ideas and feelings expressed. The short, incisive paragraphs make them easy reading and impress the message clearly on the average mind.

48. *Misuse of the single-sentence paragraph.*—Short

paragraphs are undoubtedly most serviceable in Business English. They should not, however, be carried to too great extremes. There is a tendency among some writers to paragraph each sentence, regardless of the purpose of the letter or the class of people to whom it is directed.

> What is the result?
>
> You read the message. Of course. You can't help it.
>
> You understand the idea.
>
> You get an impression.
>
> But you also feel that this continuous hammering is a bit monotonous.
>
> And it is not complimentary to your intelligence.
>
> It will do for the foreigner just learning to read.
>
> But you are able to digest man-size doses.

The single-sentence paragraph in its place is wonderfully effective. But when it fills indiscriminately collection letters, answers to complaints, and sales letters; letters about investments, advertising, insurance and books; letters to bankers, farmers, agents, and school teachers, it is time to call a halt. The golden rule of adaptation to the reader is applicable here as elsewhere.

What should we think if the conservative New York *Evening Post* adopted this short paragraph method for its editorials? We should certainly cease to regard its statements as bearing the mark of authority. The ideas might be the same; the sentences might even be the same; but the effect would be quite different. And the effect would not accord with the dignity of a three-cent paper.

In point of fact, the ideas conveyed in single-sentence paragraphs are not likely to be the same as those in larger ones. There is no room for modifications or exceptions. Strong assertions and sweeping generalities take the place of carefully balanced and judicial opinions. Exactness is impossible.

49. *When short paragraphs are undesirable.*—The paragraph of a letter or other business communication ought to be adapted to the reader. The single-sentence paragraph is not usually suitable in letters to teachers and other professional men and women, or in general to men and women of the educated and cultured classes. The gain in attention that results from its use is more than offset by the loss in convincing power. People who think for themselves pay no attention to the noisy and extravagant declarations of the side-show barker. They are likewise unmoved by the staccato declarations of the single-sentence paragraph, whether about politics, morals, or business.

Regardless of the class of readers the single-sentence paragraph does not belong in the publications of certain classes of business houses. Establishments like Tiffany's and Gorham's could not profit by its use, because it lacks dignity. Conservative investment houses should avoid it, because it savors too much of the get-rich-quick schemes of the popular promoters. It is not suitable in the letters of large transportation companies, art dealers, or other high-grade concerns that gain new business slowly.

If our proposition involves a quick decision and a decision based upon impulse rather than reason, single-sentence paragraphing may be found useful. If, on the other hand, the proposition appeals only to the limited few and involves a slow decision based upon conviction, the use of excessively short paragraphs will be more likely to harm than to help.

Then, too, there are certain purposes of Business English with which the single-sentence paragraph is not in harmony. If we are simply giving information or adjusting differences of opinion; if we are collecting money, refusing credit, or doing anything else disagreeable to the reader, we should beware of the single-sentence paragraph. It always gives an impression of informality—even familiarity. Sometimes it gives the impression of curtness and rudeness; and it can never give the smoothness and delicacy of touch that is secured by the longer paragraph. As we have said before, the single-sentence paragraph almost inevitably leads the writer to aggressiveness of attitude and positiveness of statement. The longer paragraph has room for qualification and explanation.

50. *Paragraphing clauses.*—There is a tendency apparent in the letters of many business houses to paragraph separately not merely single sentences but single clauses in the sentence. This is a logical development of the idea that the page should be broken as much as possible. In view of the main purpose of the paragraph to make reading easier the tendency may be justified, but there are many people who resent it. It is too obvious an attempt to gain the attention. It suggests too much the method of display used in street-car and electric-light signs. Very often it defeats its own purpose.

Of course there are certain cases in which this method of paragraphing is amply justified by custom and convenience. An order for goods that contains several items should have each of these items separately paragraphed, so that they can be checked more conveniently. Usage also approves the separate paragraphing of every clause in a set of resolutions. There would seem to be sufficient precedent for paragraphing separately each one of a series of reasons why an article should be purchased, whether they are in the form of definite statements or merely clauses. In many cases it has been done with success. Wherever possible, however, it is far better to make separate sentences of each of these reasons than to paragraph them separately without doing this.

Use the short paragraph—the single-sentence paragraph even—when gaining attention is your all-important object. Do not use it when the conviction of a few is more useful than the attention of many. Use it when your proposition is popular in character and must appeal to the many that are uneducated and uncultured. Do not use it when your appeal is made to the cultured and well-educated classes. Use it when you are selling goods. Do not use it when you are answering complaints.

51. *Unity in the paragraph.*—Whether short or long, paragraphs will not completely serve their purpose of making reading easier for the eye and mind unless each one marks a definite step in the progress of the composition. The sentences grouped in it must be bound together by very close relation in ideas. For the purposes of construction, indeed, the paragraph may be regarded as a whole composition in itself. It must be constructed on the same principles that govern the whole composition. Unless this is done, the fact that one paragraph is set off from another will be of little real help to the reader.

The paragraph must, first of all, have unity. All the sentences in it must bear upon some one point in the message. This one point may be chosen by any one of a number of different standards. In a sales-letter, for example, it may be chosen according to its purpose, or function. These functions are usually considered to be four in number. The letter must attract attention, create desire, convince, and stimulate action.[1] A paragraph of the letter may be devoted to each of these functions.

52. *Paragraph unity illustrated.*—The following letter will illustrate this method:

DEAR SIR:

Attracts Attention. One hundred million dollars are spent every year on sales-letters. Only one-sixth of these are ever read. Are yours among the efficient sixth?* You know you could double your business if you could make your letters so compelling that no business man could help reading them.

Creates Desire. Learn to make them forceful, vital, compelling. You can do it. Imitating other people or hiring them to do the work for you may serve as a makeshift, but it won't be a permanent help.* Hunt's *Business English* is a practical guide for practical men. It puts before you, in simple, usable form, all the principles you need to know to write any kind of business message. Each principle is fully illustrated by concrete examples from actual experience.

Convinces. The scientific value of the treatise is shown by the fact that it is used in the largest University Schools of Commerce in the country. Professor Henry Ames says of it: "No other text-book on composition is so thoroughly practical. It develops the power of the individual."* But it is not simply a text book for the student. It is complete enough and advanced enough for the experienced business man. Mr. John Smith, secretary of the

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[1] See CHAPTER XII SALES-LETTERS

Blank Manufacturing Company, says that he keeps it on his desk all the time. Read the enclosed descriptive circular, and you will understand why.

Stimulates Action.

Even if you use it only as a reference guide on the little points of punctuation and grammar, it will be worth its price to you. But you are the best judge of its worth. Sign the enclosed card and your check for $2. Keep the book ten days, and if you don't feel that it is worth more than its cost return it to us and get your money back. Send to-day.

Very truly yours,

In practice, few sales-letters are quite so mechanically constructed. The paragraph division does not often correspond so closely with the functions to be performed. Several paragraphs may be given to the description of the article to create desire, or to the evidence about it to convince. Even so, however, there will be a proper division of the material, so that each paragraph will cover one phase of the subject. One will describe the materials; another will describe the finish; one will give evidence of tests; another, evidence of testimony.

The letter given above would be improved if new paragraphs were begun at the points marked by asterisks. Each paragraph would still be a unit, for each would still contain only sentences that bear on a single idea.

53. *Testing unity.* To test the unity of his paragraphs, the writer should see if each one can be summed up in a single sentence. If it cannot, it lacks unity. Unrelated ideas are included, or essential ideas are

omitted. If it can be summed up in a key-sentence, it has unity.

Apply this test to the letter above. The key-sentences are as follows:

1. You can increase your business by making your letters more compelling.
2. Hunt's *Business English* is the best guide to knowledge of the way of doing this.
3. It is endorsed by those who have read it.
4. You take no risk in ordering it to-day.

It will be noted that the whole letter can be summed up in one sentence: "You can increase your business by ordering Hunt's *Business English* to-day."

If the letter is divided into shorter paragraphs, as indicated by the asterisks, the key-sentences will be as follows:

1. Only one-sixth of the great mass of sales-letters are read.
2. You can increase your business by having your letters among that compelling sixth.
3. Imitating others will not help you to do it.
4. Hunt's *Business English* will guide you to do it.
5. University Schools of Commerce endorse it as scientific.
6. Business men endorse it as practical.
7. You take no risk in ordering it to-day.

The process of dividing the material of other letters in order to secure unified paragraphs is much the same. Usually the purpose to be accomplished by a letter is divisible. In answering a complaint, for example, it is usually necessary to impress the reader with a belief in your sincerity and good will; to show him the causes of the trouble; to explain to him your responsibility (or lack of responsibility) for them; and to convince him that it is still to his advantage to deal with you. It may take several paragraphs to explain the causes of the difficulty. In any case, however, each should make a complete step in the progress of the message.

54. *Form paragraphs.*—Unity in the paragraph is valuable chiefly because it makes each break in the reading matter follow the completion of a step in the logical progress of the message. It is also valuable, in a practical way, in the use of what are called "form paragraphs."

Form paragraphs are a result of the necessity of many business houses that handle a large amount of correspondence. They have found form letters inefficient for their uses, or not practicable under some conditions, because of the impossibility of devising them to fit all classes of men and all circumstances and because of their lack of the personal element. On the other hand, the force of writers necessary to give each case personal attention and personal dictation would be too expensive.

They have met the situation by taking from one successful letter a paragraph that gives a certain piece of information; from another a paragraph that presents a certain specific argument; from another a paragraph that answers a certain specific objection, and so on. Sometimes they have taken several that perform the same function, but that are directed to different classes of readers. The paragraphs thus chosen are copied and indexed, so that they can be rearranged to answer any combination of questions or objections. If they cannot be used entirely, they can at least be used for part of the letter and the remainder can be dictated.

The use of form paragraphs does not result in ideal business letters. They are likely to lack coherence, and sometimes unity. They are better than form letters, however, in dealing with established trade, and they save expense. Where this is an important factor, they are an efficient substitute for the personally dictated letter. The form paragraphs, of course, should be composed by the same person who dictates any additional matter in the letter. If this is done the resulting message is a very good substitute for a letter that is personally dictated throughout.

It is obvious that a form paragraph, to be of use, must be complete in itself. It must not require anything to explain it. It must be a unit. Unless it is so constructed, it cannot be combined successfully with a large variety of other paragraphs. This practical reason has been of much aid in many concerns in forcing a recognition of the importance of paragraph unity.

55. *Narrative order in the paragraph.*—Coherence in the paragraph is much the same as in the whole composition. The sentences should be in logical order, and should be so constructed and connected that the relation between them is clear. The problem of logical order is less important and easier of solution in the paragraph than in the composition as a whole. Proper construction and connection are the most essential means of securing paragraph coherence.

The narrative order is the simplest, though not the most common, in the Business English paragraph. Here the facts are given in the order of their occurrence. It is useful in presenting the steps of a process that is being explained, or in stating the events that led up to a certain situation. To arrange them haphazardly just as they come into the mind would be less effective.

Examples

Bad	*Better*
You have not complied with the conditions of your contract. It is now Nov. 20, and there are still 30,000 letter-heads to be delivered to us. You will remember that you took the order Nov. 4, and agreed to deliver the whole job in 10 days. You delivered 10,000 letter-heads Nov. 16. It is true you delivered the envelopes Nov. 14, but the bulk of the order is still undelivered.	You have not complied with the conditions of your contract. You will remember that you took the order Nov. 4, and agreed to deliver the whole job in 10 days. You delivered the envelopes Nov. 14. You delivered 10,000 letter-heads Nov. 16. It is now Nov. 20, and there are still 30,000 letter-heads to be delivered to us.

56. *Descriptive order.*—The descriptive order is occasionally useful in Business English paragraphs. If it becomes necessary to give a mental picture of some article, this can frequently be done by giving a general impression of it, followed by the most necessary details in the order in which they might be observed. The following paragraph will illustrate this method:

> As to the steamer herself, little need be said by way of encomium, for the "Moltke" is well known to ocean travelers. A twin-screw vessel of 12,000 tons, she was specially constructed for service in Southern waters. She has a most thorough system of ventilation, a very important feature in a trip of this kind. The staterooms—many of which are arranged as individual rooms—are all large and are provided with every modern convenience. *In the double rooms no more than two passengers are placed by the company.* Other features are the grill room, gymnasium, laundry (all introduced in ocean travel by the Hamburg-American Line). A plan of the ship showing

the location of the different staterooms and suites and the excellent appointments of the steamer for a cruise in the Mediterranean is sent you herewith.

As a rule, however, the requirements of *Business English* make lengthy descriptive passages inadvisable. Photographs, drawings, or other pictures take their place. If descriptive matter is given it is condensed as much as possible. Frequently it contains only a statement of the materials used, and the quality of the workmanship. The following example will illustrate:

> The engraving of Gainsborough's great portrait of Lady Hamilton measures just 2 x 5 feet. When framed and hung in the parlor it will add many dollars in decorative value to your home. Lady Hamilton is generally admitted to be the most beautiful of all the court beauties painted by the great master. Certainly, the Hamilton picture is Gainsborough's greatest masterwork in portraiture, and, in conception and execution, ranks with the greatest of Rembrandt and Titian. Possibly you have never seen a more beautiful portrait-picture and I doubt whether any work has been more consummately executed.

57. *Deductive order.*—Narrative and descriptive material is usually but a small part of Business English. Exposition and argument predominate, for it is by these that action must finally be secured. The great majority of paragraphs, therefore, follow one of the orders that are most useful in exposition. The most important of these are the deductive, the inductive, and the climactic.

The deductive order works from the general to the specific. It states a general truth and follows this with a concrete illustration. It states an effect and then mentions the causes. It is the dominating method. The following will illustrate:

The stenographer stands nearest the head of the office. He is the confidential man, the transcriber of the secrets of the business. "Look into that and report" and "What do you think of . . ." are everyday remarks between business men and their stenographers.

A generation ago the horizon of speech was limited. When your grandfather was a young man his voice could be heard on a still day for perhaps a mile. Even though he used a speaking trumpet he could not be heard so far as he could be seen.

58. *Inductive order.*—The inductive order is the exact opposite of the deductive. The paragraph begins with concrete and specific statements, and concludes with a general truth drawn from them. Or it begins with causes and ends with effects. It is the suggestive method. Following are examples:

In the days of close competition in both quality and price, it is necessary to collect promptly in order to be able to buy raw material in large quantities at cash prices. If we do not collect promptly from our customers and our competitors do from theirs, we shall find ourselves at a disadvantage in keeping down the cost of production and unable to compete as successfully as we should. This will react to the disadvantage of our customers who will be less able to compete with the customers of our competitors.

The chests I am making are fashioned from the most fragrant and pungent Red Cedar that grows. These Cedars have their natural home right here in our own Southern Mountains, and genuine Southern Red Cedar, as you know, is poisonous to moths and other pests that live on furs and woolen garments. They simply can't breathe this strong Cedary odor and live.

> In our shops are men who work with wood as Keats did with words. They take the seasoned lumber from the pile, they smooth it and polish it and shape it and join it until it expresses a thought. Men who do that do not hurry. They are not making a hundred things at once, they are making one. That is why there is a distinct individuality in each Berkey & Gay piece.

Comparison of these two paragraph orders will show that the deductive has the greater attention value; the inductive is the more convincing. The former is usually preferable at the beginning of letters. The latter is usually preferable in the latter part, when interest has been secured. Neither, however, should be used to the exclusion of the other. Effectiveness is greatest when there is variety.

59. *Climactic order.*—The order of climax is by far the most common in Business English. The facts are placed in the order of their importance—ending with the most important—so as to secure a cumulative effect. The order is especially valuable in giving a summary of the advantages of any article or the reasons for any act. Another point in favor of this order is its value in securing emphasis, as will be shown later.

Example of the climactic order:

> The Young isn't "just another safety." It's safe, it's simple, it's compact; its shape is the shape you are used to; its blades hold their fine cutting edges beyond what you have been led to expect, perhaps. But the dominating appeal of the Young is its any-angle feature—the feature that gives you—any man, the old-timer or the beginner—that slanting stroke which is absolutely essential for a perfect shave.

These orders are by no means the only ones that are useful in the paragraph, but they are the most important. The fact that paragraphs are so generally short makes it unnecessary to mention other arrangements of the sentences.

60. *Construction and connection in the paragraph.*—It is necessary, however, to give some thought to the question of construction and connection, to secure coherence within the paragraph. This is the more true because the desire to say much in few words often results in wide gaps between the ideas. These must be bridged, if the message is to be easily grasped by the reader.

Keep the following principles in mind and you will be likely to secure coherent construction. Do not change the subject of the sentences. If the ideas are similar, put the sentences in similar form. Do not be afraid to repeat words. Do not change the tenses of your verbs. Do not use many participles. Notice that the paragraph just written exemplifies these rules.

Here are two more instances:

Big Ben stands 7 inches tall, slender, massive, handsome. He rings steadily for five minutes or intermittently for ten. He's pleasing to read and pleasing to hear.

Prudent men are now doing just what Baker did. They carry business insurance. They take it because it is not an expense; because it is a protection; because it is a substantial addition to their assets; because it is just so much money to divide in case of dissolution during the life of partners.

Connection within the paragraph is much the same as that between individual paragraphs of the message. The common conjunctions, "and" and "but," are the weakest links. They may be used, however, when the ideas connected by them are co-ordinate or contrasted. The adverbial conjunctions "moreover," "however," "therefore," "also," and the phrases, "on the other hand," "of course," and the like are better. Better still are demonstratives, "this" and "that" and repetitions of words. The writer should have at his command all the different varieties and choose the one that best suits his purpose.

Example:

> That's the beauty of the Girard cigar. It gives you the full-bodied tropic quality of the native Havana tobacco. But this is fully seasoned, mellow, and sweet; a cigar that you can enjoy to the full without its getting on your nerves. The tobacco is seasoned by the natural Cuban process; not "sweated" artificially. And we blend it by a method that is our own discovery. There's no other way to produce such a cigar.

■

61. *Emphasis in the paragraph.*—Emphasis depends on proportion and position. Proportion in the Business English paragraph is not likely to be troublesome, because of the brevity and strict unity required. There is no likelihood that a minor idea will be given more space than an important one. Position requires more attention. The beginning and end of the paragraph should be occupied by sentences that contain the most important ideas, expressed in the most effective words

In securing this emphasis of position the climactic order is of help. This naturally results in putting the strongest argument at the close of the paragraph. It may result in a relatively weak beginning, but the end is the more important of the two positions.

It has been found that the greatest emphasis is frequently secured by putting a very short sentence at the end. This is in the nature either of a summary of the ideas just presented or of a concrete illustration of them. It strikes the reader like the snap of a whip.

The following will illustrate emphasis:

> When this watch is accompanied by the Kew Class A Certificates it means that the Kew Observatory in England (the most famous in all the world) has scientifically tested and tried this particular watch and guaranteed it as of maximum accuracy. Such a certificate means that the instrument is more than a fine watch; the stars in their courses are scarcely more regular.

> Do your hauling costs vary at different seasons of the year? Have you got it down in black and white for every month so that you can control and regulate all fluctuations? According to the Gramm system, the cost of handling a ton of hay, for instance, over a given route might be eight cents at one season of the year and only three at another. But the point is—you will know.

In the construction of paragraphs, then, the writer of Business English should remember that attractive power is only gained with short paragraphs, but that sometimes these are undesirable because of their abruptness or their lack of dignity. He should deal with only one main idea in the message; should so order and construct its several parts that progress between them is easy for the reader; and should see that the most important parts are placed where they will make the deepest and most lasting impression.

CHAPTER V

THE SENTENCE

62. *Sentence construction by revision.*—The construction of paragraphs, as we have seen, is a matter of prevision; the construction of sentences is a matter of revision. The writer who formulates his sentences in advance, according to definite rules, will never be a great success in talking into a dictaphone. He may better obtain the force and freedom necessary in Business English by adopting the method of Charles James Fox, who, as he tells us, threw himself into the middle of a sentence and trusted to God to get him out.

For all that, there are certain habits in sentence structure that should be cultivated. There are certain principles that should be so completely a part of the writer's mental equipment that his thoughts will naturally express themselves in accordance with them. To reach this desired state, he will find it necessary to read over his sentences after they are written and revise them carefully.

The necessity of this is constant. Even experienced writers sometimes find that their sentences show certain habitual faults; for instance, the frequent use of the participle in the absolute construction, or the split infinitive. If nothing more, there is often a lack of flexibility, a failure to make use of all the various sentence forms that are available. The writer who has not mastered the possibilities of the different sentence forms is as much hampered as the one whose vocabulary contains only a few hundred words.

63. *Efficient sentences.*—In the final analysis, it is on the effectiveness of the individual sentences and words that the impression made by the message depends. All impressions are composite. Clearness, for example, is not wholly a matter of general organization. It demands that the meaning of each sentence shall be instantaneously and unmistakably revealed to the reader. A single obscure phrase clouds the whole message.

The situation is like that of the manufacturing establishment seeking efficiency. Organization of the departments and system in the work are essential. But these things are of no avail unless the individual worker fits his job and becomes personally efficient. So in Business English, the problem is to make the smallest units efficient.

Sentences, like paragraphs, must be suited to their purpose. It is unsafe to advise the extensive use of periodic sentences, of balanced sentences, or of any other form. There are different minds to be reached and different ideas to be presented. The principles to be given in this chapter, therefore, are somewhat general. Their application varies with conditions.

It must be remembered that there are some allowable sentences that do not conform to grammatical rules. Usage has justified them and made them an important part of the language. These idioms, as they are called, are even more valuable in Business English than in literature. Since they have their origin in our daily speech, they have a native vitality that is lacking in more formal diction.

Do not hesitate to write—*I had rather, Nothing is* *better, You can do it, too.* Do not hesitate to use any expression that has become established in the language. Usage, not rules, is the basis of all mediums of communication. Idioms will be discussed more fully in the chapter on "Words." The matter is mentioned here to explain some apparent violations of the general principles that are now to be discussed.

All sentences, with the exception of recognized idioms, should be constructed in accordance with the principles of Unity, Coherence, and Emphasis. All should be clear, grammatically correct, and as interesting as possible.

64. *Length of sentences.*—Writers frequently ask the question, "How long should my sentence be?" The answer is not unlike that given by Lincoln when asked how long a man's legs ought to be: "Long enough to reach the ground." A sentence should fit its place. One hundred words may not be too many in one case; ten may be too many in another. The purpose to be accomplished, not the foot rule, is the standard of measurement.

It may be of help to know that the sentences of such clear writers as Macaulay and Stevenson average about twenty-five words. Lincoln's average even less. In business messages the average should not be greater than twenty-five words and in some kinds it may be much less. Sales letters, as a rule, require short sentences, because of their attention value and their clearness. Answers to complaints should have longer ones, because of their greater smoothness.

Long, involved sentences are to be avoided. If read at all, they are likely to fail to make the meaning clear, and are almost certain to lack force. Important ideas are buried, the reader is confused, and the impression created is one of obscurity. The following actual example is only one of a type that is too numerous:

> I agree with you partly as to the amount of education I get in your office in so much that it is practical and not mental, whereas in taking this course I have a chance to get more of the mental facts of your branch of business, which of course will help me very much as a foundation for the practical experience that I am having every day in your employ.

Mere length is not necessarily objectionable. But it usually brings with it a number of serious technical faults, most important of which is lack of unity. Regardless of length, each sentence should be a unit. It should contain one complete thought, and only one.

65. *Fragmentary ideas.*—Desire for extreme brevity sometimes leads to the evil habit of writing parts of ideas as sentences. Consider the following: "This machine is durable and substantial. It will last a lifetime of use. Contrary to the general impression." The use of a capital at the beginning and a period at the end does not create a sentence. Even if we wrote, "This is contrary to the general impression," and thus gained grammatical completeness, we should not have a unified sentence. The idea would still be a subordinate idea belonging to the preceding sentence.

The following examples will further illustrate this point:

Bad	*Better*
The Beaver will take any size paper. While others are limited to nine inches.	The Beaver will take any size paper, whereas nine inches is the limit on others.
A great deal of statistical information has been collected. It cost $10,000 to get it.	A great deal of statistical information has been collected, at a total cost of $10,000.

We guarantee perfect satisfaction. Or refund money.	If you are not perfectly satisfied, we refund your money.
No machine is better. Because no better can be made.	No machine is better, because no better can be made.
Sales that are made by personal appeal or personal contact, in 90 per cent of the cases, are made by a divided appeal. This is an appeal that is part mental and part physical.	Sales that are made by personal appeal or personal contact, in 90 per cent of the cases, are made by a divided appeal; that is, an appeal that is partly mental and partly physical.
When a clerk sells goods over the counter, a mental appeal is made by a sales talk and a sales talk is used to direct the mind of the customer to the goods displayed. The goods making the physical appeal.	When a clerk sells goods over the counter, he makes a mental appeal by a sales talk, which at the same time directs the mind of the customer to the goods displayed, and the goods make the physical appeal.

In some of these cases, it will be noted that the difficulty is chiefly one of punctuation. However, the lack of grammatical completeness simply shows the lack of unity more clearly.

Some good writers use parts of sentences occasionally as complete sentences. It is dangerous, however, for any but the expert to do so. Even the high cost of space in advertising does not excuse some of the disconnected fragments of ideas that are to be found in copy. Certainly there is little excuse for them in letters. Each sentence should contain the whole of an idea.

66. *Too many unrelated ideas.* Much more common is the practice of grouping several unrelated ideas in one sentence. Few writers would be guilty of such

atrocities as this: "The business barometer indicates high prices on all woolen goods this fall, and we are offering a full line of specialties that will appeal to the trade."

In dictating letters, however, one is likely to be led from one idea to another, until he has strung together a large number of them. Each has some relationship to the next, but the last is far from the first, and there is no common bond to unite the whole.

Example:

Lacks Unity	*Unified*
You are not the only manufacturer of shoes, there are a number of others engaged in the same industry, and all of those so engaged are striving to obtain for themselves the largest proportion possible of the business that is offered and no matter how well-grounded you may be in the fundamental principles of manufacturing and selling and no matter how well you may realize that in order to do a prosperous business you must obtain something in excess of the cost of your goods, you are no longer a free agent as you would be under monopoly, but affected by the acts of others, many of whom are ignorant of the first principles of business, and are groping in the dark and hoping	You are not the only manufacturer of shoes; there are a number of others engaged in the same industry, and all of those so engaged are striving to obtain for themselves the largest proportion possible of the business that is offered. No matter how well grounded you may be in the fundamental principles of manufacturing and selling and no matter how well you may realize that in order to do a prosperous business you must obtain something in excess of the cost of your goods, you are no longer a free agent as you would be under monopoly. You are affected by the acts of others, many of whom are ignorant of the first principles of business and are groping in the dark and hoping against hope that

against hope that they may conduct their business at a profit, and this condition is called "competition," the striving of two or more persons for the same thing, and it is a condition that exists not only in the line of manufacture covering shoes, but in nearly every other that can be mentioned.

they may conduct their business at a profit. This condition is called "competition," the striving of two or more persons for the same thing. It is a condition that exists not only in the line of manufacture covering shoes, but in nearly every other that can be mentioned.

Beware of the "House-that-Jack-built" sentence.

67. *Incorrect grouping of ideas.*—The following example is more complicated:

> We force the friction and the cover into the fabric, thereby bringing the plies of duck closer. In going over the pulleys, this reduces the thickness of the belt and thus decreases the strain on its outer surface. It also lessens the tendency of the plies to separate and prolongs the life of the belt.

The obscurity here is due only partly to the use of technical terms. It is due more to the fact that the ideas are not properly grouped in sentences. One sentence should explain the construction of the belt. The next should explain how this lessens the strain on the outside surface. The third should explain the other advantages of the construction. The last should sum up the general results.

Rewritten:

> By forcing the friction and the cover into the fabric we bring the plies of duck closer and reduce the thickness of the belt. There is consequently less strain on the outer surface of the belt when it goes over the pulleys. There is also less likeli-

hood that the plies may separate. These two savings prolong the life of the belt.

68. *"Comma fault."*—Another apparent violation of unity, which is in many cases only a violation of coherence, is the "comma fault." This is especially prevalent in the work of young writers. It consists in writing two unrelated, independent clauses following each other with only a comma for separation. The remedy is sometimes to write these clauses as two distinct sentences; sometimes to supply a proper connective.

Examples:

The Comma Fault	*Rewritten*
While in my father's office I had charge of the collections, this gave me the ability to deal with people.	While in my father's office I had charge of the collections. This gave me the ability to deal with other people. *Or* While in my father's office I had charge of the collections, from which I gained the ability to deal with people.

In revising sentences, the writer should always look first to their unity. He should see that each contains a complete idea, and only one, with its modifying ideas. He should see that the several ideas are clearly grouped. If he does this, he can govern the length according to the effect he wishes to produce.

69. *Incoherence.*—Incoherence is the most common fault in sentences. It results in all manner of awkwardness and often in obscurity or ambiguity. The common causes of incoherence are poor order, poor construction, and poor connection. The following illustrates all three causes:

Incoherent	*Coherent*
Admitted that we only know things by experience, yet our minds may be so trained that we can assimilate and analyze facts and factors which we come in daily contact with so much more readily, and that coupled with the practical experience in your office will make a more efficient worker than either training alone.	Although we know things only by experience, our minds may be so trained that we can more readily assimilate and analyze the facts and factors with which we come into daily contact; and this training, coupled with practical experience in your office, will make us more efficient workers.

70. *Logical order.*—Order in the sentence demands that modifiers should be placed as near as possible to the words they modify. The rule is trite, but it is far from being as simple as it sounds. Failure to observe it results in many sentences that the newspaper funnymen delight to quote. Even careful writers sometimes nod.

Examples:

Incoherent	*Coherent*
Drop the little tablet you will find enclosed in a pint of water.	Drop in a pint of water the little tablet you will find enclosed. *or* The little tablet you will find enclosed should be dropped in a pint of water.
In the first place, we place a rubber cover of sufficient quality on the carrying side to withstand the action of the material conveyed.	In the first place, we put on the carrying side a rubber cover of sufficient quality to withstand the action of the material conveyed.

One of the chief difficulties is the correct position of adverbial modifiers; such as, "only," "also," "likewise," and the like. These should be placed next the words they logically modify. Correlatives, such as "not only" and "but also" should occupy corresponding positions in each clause.

Examples:

Incoherent	*Coherent*
You will not only find the furnace economical in the amount of coal used but also easy to operate.	You will find the furnace not only economical in the amount of coal used, but also easy to operate.

Split infinitives, such as "to really know," should be avoided, unless the avoidance leads to awkwardness or pedantry. This danger is so rare as to be almost negligible.

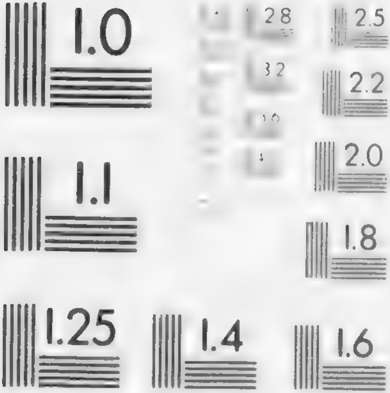
71. *Unnecessary change of point of view.*—Poor construction is a frequent cause of incoherence. One of its commonest forms is the unnecessary change of subject. The subject of two clauses in a sentence should not be changed unnecessarily. The voice should not be changed from active to passive or *vice versa,* nor should the mode be changed unnecessarily.

Examples:

Incoherent	*Coherent*
Rubber will stand a great amount of heat and the coldest weather does not impair its flexibility.	Rubber will stand a great amount of heat, and will remain flexible in the severest cold.
We take great care in the manufacture of every part, and rigid inspections are made by us at every stage.	We take great care in the manufacture of every part and make rigid inspections at every stage.

MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



We solicit your order and your patronage will be appreciated.	We solicit your order and shall appreciate your patronage.
Cut the two ends in steps so that they will fit exactly, and then they should be cemented together.	Cut the two ends in steps so that they will fit exactly, and then cement them together.

72. *Parallel construction.*—When two ideas in a sentence are similar, or have a similar relation to the main thought, they should, if possible, be expressed in the same grammatical form. If one is a dependent clause introduced by a relative pronoun, the other should be; if one is an infinitive, the other should be; if one is a noun, introduced by a preposition, the other should be; and so on. There are innumerable cases where coherence can be secured by the use of the parallel construction.

Examples:

Thus our facilities are the best for turning out the product at the minimum cost and also to assure prompt deliveries.	Thus our facilities are the best for turning out the product at the minimum cost and for assuring prompt deliveries. *or* Thus our facilities are the best for turning out the product at the minimum cost and with the maximum promptness.
Knowing you to be a man of practical business experience and that you are also interested in higher education, I want to ask you to write a	Knowing that you are a man of practical experience, and that you are also interested in higher education, I want to ask you to write a

short article on some phase of business training.	short article on some phase of business training.

73. *Balanced sentence.*—A particularly valuable type of the parallel construction is the balanced sentence. It is divided into two parts that are practically equal in length and importance. Frequently the parallelism is so close that the two parts differ in only a few words. "To err is human; to forgive, divine," is a classic example. One has only to look at advertisements to realize how frequently this form is used in Business English. It is particularly valuable for "slogans," because its rhythm makes it easy to remember.

Examples:

"No time like the present; no present like the time."

"We would make them better, but we can't; we could make them cheaper, but we won't."

"You may pay more, but you can't buy more."

"We couldn't improve the powder; so we improved the box."

74. *Misrelated pronouns.*—Poor connection causes incoherence in the sentence less often than in the paragraph. Frequently it comes from the use of pronouns without an expressed antecedent.

Example:

Incoherent	*Coherent*
Our prices are lower than any others considering its high quality.	Our prices are lower than any others, considering the high quality of the product.

75. *Misrelated participles.* Misrelated participles are among the most common of sentence faults, and they are especially likely to result in ambiguity—if not absurdity. Participles should modify some noun or

substantive in the sentence; not some implied but unexpressed word. They must modify the subject unless the position clearly indicates some other word. Failure to observe this rule leads to all sorts of monstrosities.

Examples:

Incoherent	*Coherent*
Desiring to help the dealer, advertisements have been inserted in local newspapers.	Desiring to help the dealer, we have inserted advertisements in local newspapers.
Divided up into sections, you can quickly turn to any subject that you are particularly interested in.	Since the book is divided up into sections you can quickly turn to any subject in which you are particularly interested.

Less productive of absurdities but frequently harmful is the participle used in the absolute construction. It smacks of schoolboy days and the Latin grammar. It is inconsistent with idiomatic English. "We are selling our overcoats at half price, the season being late," may be correct grammatically, but it certainly is not coherent. It does not express the true relation between the two ideas. Nine times out of ten, the absolute participle should be a definite verb introduced by a conjunction. In the tenth case the sentence may be entirely recast.

Examples:

Incoherent	*Coherent*
There being only a few sets left, we are closing them out at a big sacrifice.	As there are only a few sets left, we are closing them out at a big sacrifice.
My father having died, I came to the city.	After my father died I came to the city.

The greatest care is taken to insure against any imperfections, each process being watched by a specialist.	To insure against any imperfections, a specialist watches each process with the greatest care.

It may be set down that the participle is an important form of the verb, but it should be viewed with respect. It is likely to resent undue liberties. Even as a noun (the gerund) it is to be used carefully.

76. *Faulty co-ordination and subordination.*—Faulty co-ordination and faulty subordination are common forms of incoherence. They result sometimes from failure to think logically; sometimes from poverty of vocabulary. Some writers apparently know only two conjunctions: "and" and "but." They constantly use these to link together ideas that are far from equality. It is wise to look over all co-ordinate sentences to see if one idea should not be linked to the other by a causal or temporal or conditional connection.

Examples:

Incoherent	*Coherent*
The weather has been very rainy and our stock of rubber goods is nearly exhausted.	Since the weather has been very rainy our stock of rubber goods is nearly exhausted.
You put us under a great deal of inconvenience by not keeping your agreement and we ask you to make a special effort to meet the next payment.	As we are put under a great deal of inconvenience by your failure to keep your agreement, we must ask you to make a special effort to meet the next payment.

It is necessary to take care that the most important of several related ideas shall be placed in the independent clause, and that the connective it logically takes shall be placed with it. "When" is the chief stumbling block; it is often used as a synonym for "then" or "whereupon."

Examples:

Incoherent	*Coherent*
The stock was boosted up to 93, when everybody began to sell.	When the stock was boosted up to 93, everybody began to sell. *or* The stock was boosted up to 93; whereupon everybody began to sell.

"While" is an inexact substitute for "although," or "whereas." It is best to use "while" only in cases involving the time element.

Examples:

Incoherent	*Coherent*
While I have had no experience in the work, I have had good preparation for it.	Although I have had no experience in the work, I have had good preparation for it.

77. *Brevity as a means of emphasis.*—Emphasis is a matter of proportion and position. The important ideas should be given the greatest amount of space and the most prominent positions.

In the sentence, proportion is a simple matter. Each sentence should be as short as is consistent with completeness. It should be boiled down to the essentials. This does not always mean terseness of expression. Sometimes the purpose of the message demands fullness, grace, delicacy; the bare skeleton of the thought will not suffice.

Ordinarily, however, proportion demands that two words shall not be used where only one is necessary. It demands that there shall be no circumlocution, no tautology, no useless repetitions. There are certain faults in these particulars that are extremely common. "In regard to . . . . I would say," is a favorite of many writers, and is nearly always fatal to emphasis.

Examples:

Unemphatic	*Emphatic*
As to the gummed labels, I wish to state that same can be purchased at any stationer's.	The gummed labels can be bought at any stationer's.
This arrangement is a very convenient one.	This arrangement is convenient.

Sometimes an idea that deserves emphasis is buried in a long sentence. It should be taken out and placed in a sentence by itself. This sentence should be short. It is a favorite device of newspaper writers to put at the end of a paragraph a sentence of two or three words, especially if it contains a contrasting or unexpected idea.

The following will show how this method secures emphasis:

Unemphatic	*Emphatic*
Advertising is salesmanship on paper as we have heard from many sources in the last few years, and it's true, but it's something more.	Advertising, as we have heard from many sources in the past few years, is salesmanship on paper. But it's something more.

78. *Repetition and suspense.*—If the practice of boiling down sentences to the essentials is followed in the main, it will then become possible to give an important sentence emphasis by some of the very means that are

usually harmful. Repetition, in its place, is a means of emphasis. So, too, sometimes, is a comparatively unessential modifier that produces the effect of suspense and lets the last words fall like a thunderbolt.

Examples:

Unemphatic	*Emphatic*
The suit is different from those you see every day; not because of odd material or freakish design, but because of unusually perfect fit and superior workmanship.	The suit is different from those you see every day. not different because of odd material or freakish design; but different because of unusually perfect fit—different because of superior workmanship.
Remember that the Peerless is the simplest, the most efficient and the lowest priced safety razor on the market.	Remember that of all safety razors, the Peerless is the simplest; that it is the most efficient; and that, in addition to these great points of superiority, it is the lowest priced.

79. *Position as a means of emphasis.*—Position is the more important factor in sentence-emphasis. The important words should be placed, if possible, at the beginning and end. This is sometimes difficult, because of the necessity of expressed connectives to show the relation of the sentence to the one preceding. So far as possible, however, the connectives should be placed within the sentence.

The same principle applies, even more universally, to the placing of the parenthetical modifiers. Since these could be omitted without destroying the sense, they are not deserving of prominence. The rule applies particularly to the more common parentheses, like, "of course," "as a rule," "doubtless," "in many cases," etc. Rarely should these come at the beginning or end.

Examples:

Unemphatic	*Emphatic*
Of course its price is slightly higher, but the added durability will make it the cheapest, in the long run.	Its price is, of course, slightly higher, but in the long run the added durability will make it the cheapest.

In addition to these parenthetical expressions there are many weak words that should not be placed at the end. Negative ideas and exceptions usually should not be placed there. Sometimes a wholly wrong impression is made by giving these ideas prominence. Place at the end, if possible, the word that you want to leave echoing in the reader's mind.

Example:

Unemphatic	*Emphatic*
Undoubtedly you are beset on so many sides by so many different propositions, some good, some bad, but most all of them indifferent, that it is sort of hard to make a choice or to know which one will prove to be a payer and which a loser.	Undoubtedly you are beset on so many sides by so many different propositions, some good, some bad, but most of them indifferent, that it is sort of hard to make a choice or to know which one will prove to be a loser and which a payer.

(Note.—It would be even better to leave out the suggestion of *loser.*)

One of the convenient rules memorized by most schoolboys is that a preposition is a bad word to end a sentence with. The rule furnishes its own example.

Like most rules of this kind it is only half true. The preposition is not usually a word that deserves emphasis. There are occasions, however, when the avoidance of a prepositional ending results in awkwardness that destroys the native force of an idea. As a rule, avoid ending with a preposition, but do not do so if this avoidance results in pedantry.

Example:

Pedantic	*Better*
Ask those with whom you come in contact.	Ask those you come in contact with.

Inversions of order also tend to produce emphasis. These should not be used, if they produce awkwardness or appear palpably artificial, but frequently they make for increased strength.

Examples:

Unemphatic	*Emphatic*
The keynote of the Bowles piano is "Tone first; beauty afterwards."	"Tone first; beauty afterward," is the keynote of the Bowles piano.
There are no weak links in Hamilton chains.	In Hamilton chains there are no weak links.
If you are not perfectly satisfied, your money will come back.	Back will come your money if you are not perfectly satisfied.

80. *Periodic sentences.*—More frequently useful than inversions is the periodic sentence. A sentence that is complete neither in thought nor in grammar until the last word is reached is periodic. The sentence just given is an artificial illustration of the thing it defines.

The periodic form should not appear forced or it will not be effective. It should not be too long and involved or it will not be clear. The following example shows the bad periodic sentence and also the weakness of a participial subject.

"Knowing that you are a man of practical business experience, and that you are willing to look with favor upon the efforts of your clerks when these are applied for your best interests, prompts me to answer your letter."

The periodic sentence is, in general, less useful in Business English than in literature. It is slightly artificial. Our conversation is composed chiefly of loose sentences, and Business English should be conversational. If clearness and simplicity are not sacrificed, however, the periodic sentence is a desirable means of securing emphasis. The short periodic sentence is nearly always useful.

Examples:

Unemphatic	*Emphatic*
This type is coming into general use because of its high quality.	Because of the high quality of this type, it is coming into general use.
You will reap the benefits after our big advertising campaign begins next month.	After our big advertising campaign begins next month you will reap the benefits.

81. *Climax.*—Climax is an important device for gaining emphasis, but should be employed sparingly. It is similar to climax in the paragraph, except that instead of an ascending series of sentences we have an ascending series of words, phrases, or clauses. The most effective climax is composed of three units. The last of the series should be the most important.

Examples:

Unemphatic	*Emphatic*
It would be an almost impossible task and certainly tedious and discouraging for one man to visit and talk with a comparatively small number of distant persons.	For one man to visit and talk with a comparatively small number of distant persons would be a tedious, discouraging and almost impossible task.

(The above example illustrates periodic form as well as climax.)

Unemphatic	*Emphatic*
Your humanity demands him; your patriotism demands him; your library demands him.	Your library demands him; your patriotism demands him; your humanity demands him.

The foregoing suggestions cover by no means all the faults and weaknesses to be found in sentences. They do touch upon the most essential, however, and the writer who masters the basic principles of Unity, Coherence and Emphasis will need no others. If he takes care that each sentence has but one complete thought, that it is so ordered, constructed and connected as to make that thought clear, and that its important parts are given the proportion and position they deserve, he will have no cause to worry.

It must again be repeated that the writer should not be too intent upon rules when he is writing the sentences. The sentences should come naturally from his mind as thoughts. Revision afterwards may help. The chief value of revision, however, is in fixing the principles in his mind, so that the next time he writes his thoughts will be more likely to come forth as unified, coherent, and emphatic sentences—each suited to its place.

CHAPTER VI

WORDS

82. *Good thinking the basis of good diction.*—Words are the smallest units of composition; yet in them lies the chief difference between a dull, insipid communication and a vital appeal. In them we find the chief differences between two styles. They are the basis of style. For this reason the writer of business messages should take unceasing pains in selecting words that will convey his thought.

There is a too general idea that style is separable from thought; that our ideas come to us and then we dress them up in appropriate language. This is an error. Words are ideas; to the writer ideas come in the form of words. For the painter ideas may come in terms of form and color. For the musician they may come in terms of sound and may be so transmitted. But for the writer ideas come in words and are conveyed only in words. Thought and language are for him inseparable.

It follows, therefore, that the foundation for good diction lies in good thinking. The mechanical and imitative thinker cannot get away from mechanical and hackneyed diction. He is dependent on his phrase-book just as he is dependent on the planning of others for his work. The careless and vulgar thinker can convey his ideas only in slang. The creative thinker, on the other hand, is bound to have vigorous diction.

It may again be repeated here that thinking depends upon the person to whom the ideas are to be communicated. So diction should be suitable to the reader. If you go to the South to live, after a time you unconsciously begin to talk with a drawl; you may even say *you all* and *seems like.* If you go to Boston, you soon acquire the Boston accent and forget that the alphabet contains the letter *r.* Thus you unconsciously adapt your language to the environment. The habit persists for a time after you return to other surroundings, because your method of thinking has been influenced.

So it is that those who teach children often become clear thinkers, because their ideas must be simple to be comprehended by the child mind. So foreigners in many cases never lose certain of their own idioms of thought and idioms of expression. So it is that the translation of ideas from one language to another is difficult. Thought cannot be taken into the mind and given forth exactly the same. Something of the original idea is lost; something new is added.

83. ***Principles of choice of words.***—All this is merely to show that it is impossible to lay down certain rules for the writer to follow in regard to his diction. He cannot plan his words in advance. He should have at his command the largest and broadest vocabulary possible and then should try to convey his ideas without bothering about the word to use in a particular case. If his thinking is right his words will be right.

It may be convenient to know that short words, or Anglo-Saxon words, are most likely to be useful in Business English. Set rules, however, are only makeshifts. The best word is not determined by considerations of length or of origin, but by suitability for the purpose. Goldsmith reminded us that little fish should not be made to talk like whales. We might add that in talking to little fish you should not talk as you would to whales. The thing to do is to go out among the people to whom you expect to write, talk with them, know them, think with them.

Human limitations make it difficult for us always to say just what we intended. Frequently we write a paragraph or letter and discover that the words we have used do not convey our idea. Here it is that revision helps. Certain principles may then be brought into play to improve the diction and convey the impression intended. The process of revision will help the individual case, but its greater value is in giving power for the next message.

We shall here set down some of the principles that are most useful in revision. They will at the same time be useful in stimulating right thinking in the first place. All these principles are for the sake of giving greater correctness, clearness and force to impressions. Efficient diction demands these qualities.

84. *Correct and incorrect words.*—Language would not be a medium of communication if words did not mean practically the same to everybody. There has to be a standard of correct use. This standard is the practice of the best authorities; its crystallization is found in the dictionary. The writer of business letters must know what is correct use, although he may sometimes deliberately disregard it. He is not writing for all readers and all times, and if his readers understand what he means and do not object to his words he need not conform to the standard. This point will be more fully elaborated later. In general, however, he should know what is correct and not depart from it unless he is sure of his ground.

Words must be in good use. This means that they must be present, national and reputable. The Business English writer is not likely to use obsolete words, like *rood*, *mugwump* and *whig*. He is in more danger of using words that are too new, unauthorized combinations and corruptions, like Elbert Hubbard's *bosarty*. Such words may sometime be in good use. They are not now.

Foreign words should be avoided. Some foreign words are so much a part of the language that we hardly recognize their foreign origin. *Alias*, *alibi*, *café*, *data*, *gratis*, *depot*, and the like, are perfectly allowable. The case is different with *fin de siècle*, *faux pas*, *multum in parvo*, *sine qua non*, *recherché*, *chic*, *distingué*, and the like. These may have a place in letters to society women, who, if they do not understand, will not confess it. Elsewhere they are strictly to be avoided.

Similarly, localisms are undesirable except in rare cases where the letter is directed only to people who use these localisms. Every part of the country has its special vocabulary, although fortunately the greater freedom of communication has rendered these small peculiarities much less numerous and noticeable. Such words as *tote*, *pesky*, *tuckered*, *perk up*, *scrapple*, and many others, still persist in a few sections. They do not belong in business letters.

The same is true of class words. *Chamfer*, *bevel*, and *countersink* belong in the carpenter's vocabulary. *Tort*, *easement*, *bailment*, are in the lawyer's vocabulary. *Prophylaxis*, *diastolic*, *intravenous*, belong in the physician's vocabulary. *Quoin*, *pica*, and *em* are in the printer's. Many other words are even more restricted in their use. The fact that the writer understands them has nothing to do with his use of them. Only the reader need be considered. If he is sure to understand them, they may be used; otherwise they must not.

Even more undesirable are vulgarisms, because they indicate a lack of culture on the part of the writer and are not used legitimately by any class. Among these common vulgarisms are *orate, enthuse, boughten, gents, tasty, pants, suspicioned, complected, nix, hike.* Some of these words are gradually coming into reputable use and will so be recognized some day. At the present time, however, they have not crossed the border.

Slang contains many words of even more doubtful origin than the class just mentioned, and even more fatal to the writer of business letters. Most of them come from the race-track or the under-world, and their adoption by good writers, though possible, is improbable. Words like *piker, snide, con, nit, bum, Kike,* and many more, should never be used even in writing to those who use these words constantly. Those who use diction of this kind often feel contempt for it when they see it on paper. Almost any person capable of reading a letter will be likely to take exception to this form of slang.

85. ***Misuse of words.***—It is not enough that the words should be in good use—that they should be present, national and reputable. They should be used only in the correct sense. Most slang comes under the head of the misuse of good words. *Bear, pippin, lemon, nut, run,* are perfectly good words, but only when used in their right place. *Hot* is a good word and so is *stuff*, but *hot stuff* is a different matter. So it is with other combinations, like *I should worry, hit the trail, do you get me* (do you understand me), *beat it,* and the like. There is a legitimate use for some of these slang expressions which will be discussed later.

Here it is enough to say that dependence upon these words and phrases weakens a writer's power of expression as well as thinking. They are a loose, careless substitute for ideas, and would never be used were it not for the fact that they have the possibility of meaning anything that the speaker chooses. Frequently he gives them their meaning by the inflection of the voice. In writing they have to stand for themselves, and since the thought they convey is indefinite the Business English writer has little use for them.

There are certain other vulgar uses of good words which are only slightly less objectionable. The use of *right* for *very*, of *smart* for *rapid* or *long*, and especially the combination *right smart*, sufficiently illustrate this type of diction.

The most common forms of misuse result from confusion between two words because of their similarities in sound or in sense. The writer should be careful to know the distinction between two similar words and should, in case of doubt, consult a good dictionary or, better still, a hand-book of synonyms.

86. *Shall and will.*—Of all confusions none is more common than that between *shall* and *will*. This matter is so important that it is worth giving in detail here. The future form of the verb *to be* is used as an auxiliary to express futurity of action in the following way:

I shall go	We shall go
You will go	You will go
He will go	They will go

These same forms in the second and third persons, when stressed or emphasized, express the volition of the subject.

You *will* go, I presume, in spite of the weather.

He *will* go in spite of all objections of his family.

The volition of the speaker is expressed by the following forms:

I will go	We will go
You shall go	You shall go
He shall go	They shall go.

When used in the second and third persons these forms may be taken either as commands or predictions.

The forms *should* and *would* are governed by exactly the same considerations. It is apparent from the above that the frequently used expressions *I will be glad, we would like,* and similar forms, are absurd. It is hardly possible to express volition in regard to feelings like these. The only possible excuse for these expressions, which are seen more commonly than the correct ones, *I shall be glad* and *we should like,* is that usage has made them almost idioms. In addressing people of good education, however, the correct forms should always be used.

In asking questions the auxiliary *will* or *shall* should be used according to the answer that is expected. For example:

Will you lend me five dollars? (I will.)

Shall you be present at the meeting to-night? (I shall not.)

Shall I forward your mail? (You shall.)

It is to be noted that *will* is never used in a first person question. *Will I go* is absurd, because the speaker knows better than anyone else his own wishes in the matter.

In dependent clauses, as a rule, *shall* is used to express futurity in all persons and *will* to express volition. If the subject of the two clauses is different the form used in the dependent clause is the same as would be used if the clause were independent.

Would is sometimes used to express a customary or habitual action in the past.

> The mechanicians would carefully test every part of the machine before it was assembled.

Would is also used to express a wish.

> Would that I could assist you in this matter.

In all cases of doubt, courtesy and good sense can be depended on to suggest the right word. It frequently happens that in giving a command the courteous form *You will report to headquarters at one o'clock* is preferred to the command *you shall report.* This is invariably the case in army use, where the speaker's control is absolute.

A list of words that pretended to give all the misuses found in business letters would require a volume in itself. There are certain ones, however, which experience has shown to occur more frequently than others, and the most common of these may profitably be set down here.

ABILITY—CAPACITY.

A man has *capacity* to receive knowledge, and *ability to use it.*

ACCEPT—EXCEPT.

To *accept* is to take, usually as a gift. To *except* is to eliminate, to cut out. "If you will except the last clause, I will accept the conditions."

ACCEPTANCE—ACCEPTATION.

Acceptance is the act of accepting; *acceptation* is the accepted meaning of a word. "Your acceptance of this offer puts you under no obligation." "What is your acceptation of the word 'graft'?"

ACCESS—ACCESSION.

Access means admittance; *accession*, coming into possession of an office or right.

ACCREDIT—CREDIT.

A business man *accredits* a messenger by giving him letters of credit or credentials. By believing a man we *credit* him.

AFFECT—EFFECT.

To *affect* means to influence; to *effect*, to accomplish. "You will have to *affect* the sympathies of your reader, before you can *effect* a sale.

ALMOST—MOST.

Almost should be used as an adverb; *most* as an adjective, adverb or noun. "*Most* all of them" is incorrect. Say, "*almost* all" or "*most* of them."

ALTERNATIVE—CHOICE.

Alternative implies a *choice* between only two things.

AMONG—BETWEEN.

Among is used in referring to more than two things, *between* in referring to two only.

APT—LIABLE—LIKELY.

Apt indicates natural inclination; *liable* has the suggestion of danger; *likely* indicates simply probability.

AS—THAT.

As should never be confused with *that*. "I don't know as I can" is incorrect.

AS...AS—SO...AS.

After a negative *so* should be used. "The goods are not *so* handsome *as* the sample."

ASSERT — CLAIM — CONTEND — DECLARE — MAINTAIN— SAY—STATE—ADVISE.

Advise, claim and *state* are most frequently misused in business letters.

Advise implies giving advice. Even though business usage has made it a common substitute for *say* and *inform* it should be used with caution.

Claim means to demand as a right. It is incorrect to say, "We *claim* that we have produced the most durable machine of its kind."

State has the suggestion of careful attention to detail.

"We beg to *state* that this is untrue" is a misuse. "Let us *state* our position in this matter" is correct.

BALANCE—REMAINDER—REST.

Balance is a commercial term meaning the difference between two sides of an account. Do not speak of "the *balance* of the goods."

BOUND—DETERMINED.

Bound refers to outside compulsion. *Determined* indicates a decision made by a person. Correct: "You are not *bound* to pay the money within six months." "But I am *determined* to do so."

BRING—CARRY—FETCH—TAKE.

Bring suggests motion toward the speaker.

Take suggests motion away from the speaker.

Fetch suggests going away from the speaker for a thing and returning with it.

Carry suggests indefinite motion.

CO-OPERATE TOGETHER.

Together is superfluous.

COUNCIL—COUNSEL.

A *council* indicates a group of persons who act as advisors.

Counsel is advice, or a legal advisor.

CREDIBLE—CREDITABLE.

Credible means believable; *creditable* means worthy of praise.

CUSTOM—HABIT.

A *custom* is an action voluntarily repeated; a *habit* is a tendency to repeat a certain action without volition.

DEFINITE—DEFINITIVE.

Definitive indicates that a thing is final or conclusive. "This is the first *definitive* book on advertising art. It will find a *definite* place on every business man's desk."

DIRECTLY.

Often misused for "as soon as"; as "*directly* the train stopped we alighted."

DISAGREE.

Generally followed by "with" instead of "from."

DISCOVERY—INVENTION.

Discovery is made of a thing that has been in existence. A new machine is *invented.*

DISTINCT—DISTINCTIVE.

The latter is the stronger word. If an article has a *distinctive* merit, the merit is *distinct* or apparent, and it also serves to distinguish the article from every other.

EITHER—ANY.

Either refers to one of two. *Any* or *anyone* refers to one of several.

ENORMITY—ENORMOUSNESS.

Enormity has reference to moral quality; *enormousness*, to size. "He does not realize the *enormity* of his crime."

EXCEPTIONAL—EXCEPTIONABLE.

Exceptionable means that it is imperfect, subject to exceptions and corrections.

EXPECT—SUPPOSE—SUSPECT.

Expect looks toward the future. It is incorrect to say "We *expect* that you have received the goods."

To *suspect* indicates distrust. (To *suspicion* is not a reputable use.)

FIND—LOCATE.

To *locate* means to fix in a place or establish. Incorrect; "I could not *locate* you the other day." Correct; "We expect to *locate* our new branch office in Denver."

HANGED—HUNG.

Only criminals are *hanged.*

HEALTHY—HEALTHFUL—WHOLESOME.

A man is likely to be *healthy* if he lives in *healthful* surroundings and eats *wholesome* food.

GUESS.

Too often misused for think.

HAD OUGHT.

Ought is never used with an auxiliary. Correct: "I *ought* not to have done that."

HIRE—LEASE—LET.

To *hire* is to obtain the use of a thing for pay. To *let* is to allow the use of it for pay. To *lease* is to let by written contract. "I will *lease* you the house for $800 a year, and *let* boats and automobiles to you by the week or day."

LAST—LATEST—PAST.

Latest and *past* imply the question of time.

LAY—LIE.

Lay is transitive; *lie,* intransitive. "*Lay* the book on the table." "The book *lies* on the table." Past tense: "He *laid* the book on the table." "The book *lay* on the table."

LEARN—TEACH.

"If we *teach* others properly they will *learn* the subject."

LEND—LOAN.

Loan is a noun. Incorrect: "Can you *loan* me two hundred dollars?"

LIKE—AS.

Like should not be used as a conjunction, despite the popular songs. Incorrect: "Do *like* I do."

MAJORITY—PLURALITY.

In our political system a candidate for office does not have a *majority* unless he has more than half of all the votes cast; a *plurality* is an excess over the next highest.

PART—PORTION.

A *portion* is a *part* allotted or assigned.

PARTY—PERSON.

Party is vulgarly misused for *person.* Legal terminology admits it, but it should be avoided in business correspondence.

PERMIT—ALLOW.

Words different in application; *allow* signifies tacit assent, *permit* indicates formal consent.

PLENTIFUL—PLENTY—QUITE—RATHER—VERY.

Plenty is a noun; *plentiful* an adjective; the others adverbs. *Quite* is most frequently misused. It means *completely,* not *rather.* *Quite some* is a vulgarism.

PRACTICAL—PRACTICABLE.

A workable plan is *practicable.* *Practical* is the opposite of theoretical.

PROPOSITION—PROPOSAL.

A *proposition* is something to be discussed. A *proposal* usually means an offer of some kind.

REAL—REALLY.

Real is an adjective. It should not be used as a substitute for the adverb *very*. Incorrect: "It is *real* cheap."

SAME.

Improperly used as a substitute for *it* or *they*. "Send me the book and I will return the *same* tomorrow."

SELDOM OR NEVER.

Sometimes miswritten "Seldom or ever."

SET—SIT.

Set is transitive; *sit*, intransitive. (See *lay* and *lie*.)

SOME—SOMEWHAT.

Some is an adjective; it is not interchangeable with the adverb *somewhat*. Incorrect: "It is *some* heavier than the old model."

STOP—STAY.

To *stop* cannot involve duration of time. Incorrect: "He *stopped* in Albany for three days."

WHAT—THAT.

What is frequently misused for *that* in such combinations as *than what*. Incorrect: "This is cheaper than what you will find elsewhere."

87. *Idioms.*—Usage justifies many word usages as well as sentence forms that, according to strict logic, would be incorrect. They are among the most useful expressions in business correspondence, because they have grown up to be common expressions of every day

and are, therefore, close to our conversational language Among these idiomatic expressions are the following

And, used in place of *to* in the infinitive form of the verb; as, "Try and do this."
As it were.
Beck and call.
By hook or crook.
Either, at the end of a sentence; as, "You cannot get a better article either."
Else's, as in "This is nobody else's business."
Every other day.
Forget one's self.
Get rid of.
Given, in such a construction as "Given these conditions."
Go hard with one.
Hard put to it. (*Hard up* is not an idiom, but a vulgarism.)
Into the thick of it.
In this connection.
Make off, for *Get away;* "The thief made off with the plunder."
Many a man, for *Many men.*
Not a whit, or *Not a bit.*
Of mine, of yours, etc., as "He is a customer of ours."
Once, in the sense of *if ever* or *never;* as "Once you try this soap you will use it always."
Out of one's head.
Over, in the sense of *more than.* "You will make over 10 per cent. profit." (*Above* in this sense is not correct; as, "You will make above 10 per cent. profit.")

Scrape acquaintance.
Since, for *ago;* as, "We informed you a month since."
Spick and span.
Take it, as in "You expect, we take it, to do more advertising in the newspapers."
To and fro.
Turn the tables.
Under the circumstances (rarely *in the circumstances*).
Write you, for *write to you.*

Clearness, as has been suggested above, will be most likely to be secured by following the above principles in revision. Only correct words should be used, and these should be used in their correct sense. In addition, there are certain other considerations which are useful in securing clearness. Of these the most important are simplicity and exactness.

88. *Simplicity in diction.*—For most purposes the short, simple, common words are better than those that are long and unusual. Even though the letter goes to a man of good education and culture he is not likely to object to simplicity of language unless it gives the impression of juvenility. In advertising, simple words are obviously best for most purposes, because the object of the advertisement is usually to attract the greatest number possible. It happens that most short words and common words are of Anglo-Saxon origin, but the origin of the word is not in itself a very good index to its suitability. The idea is to get words that are common to every one's vocabulary and understood by every one, and so far as possible to save effort and space by using the shorter of two words of the same meaning.

Begin is better than *commence, buy* than *purchase, assert* than *asseverate, grease* than *lubricate, light* than *illuminate*, and so on. The occasions are rare when the longer and less common word is preferable.

At any rate, ponderous derivatives should be avoided. They give an idea of pretentiousness and straining for effect. There was a period in American journalism—it is not entirely ended yet—when the idea of writers seemed to be to express commonplace things in unusual language. A *fire* was always a *conflagration;* a *luncheon* was a *collation;* a *house* was an *edifice;* a *wagon* was a *vehicle;* and the *city* was the *metropolis*. A man did not *shout*, he *vociferated;* he did not *drink*, he *imbibed;* he did not *sleep*, he *wooed Morpheus;* and when he *died* he *deceased* or *passed away* or *winged his flight to eternity*. There is little excuse for this sort of thing in the newspapers or in books. There is none whatever in Business English.

89. *Exactness in diction.*—Exactness in words is likewise essential for clearness. Hackneyed phrases, whether those especially associated with Business English or not, should be avoided. They are worn out and carry an indefinite meaning. The same is true of words that are too broad and general. Such words as *awful, terrible, nice* and *fine* have been used and misused so much that the original exactness of meaning they possessed has been entirely lost. The same is true in business of such words as *high-grade, first-class, best*, and the like.

The remedy for inexactness of this kind is to be specific. The word should be chosen which expresses the idea most exactly. How is the article *best?* Is it best because handsomest, because most durable, because most convenient, easy to operate? Or why? Find the one word that expresses the distinctive merit of the article and use this. Avoid glittering generalities.

90. *Concrete and figurative words.*—Concreteness is a still further help to exactness. Concrete words carry a pictorial image; they show the exact nature of the article. Instead of saying the *best* cotton, you say more concretely ***Egyptian long fiber*** cotton, or ***Sea Island*** cotton. Instead of saying *a humorous book*, you say *a book that brings laughter* or *makes you hold your sides.* Instead of saying *the man is honest*, you say *you would trust him with your last dollar.* Instead of saying *it is easy running*, you say *a child can run it.* You may go even farther and express the idea in terms of action. Instead of saying *the automobile is powerful*, you say *no hill too steep; no sand too deep.* Instead of saying *the typewriter is easy running*, you say, *no three o'clock fatigue.* Concrete expressions of this kind not only convey the idea more exactly and definitely; they also have a stronger appeal in that they relate the idea more closely to the ordinary experience of the reader.

Greater strength of expression may frequently be secured by the use of figurative language. Instead of saying *the machine goes rapidly*, you say *it flies.* Instead of saying *the furnace is economical*, you say *it will not eat up your coal; it will cut your bills in half.* Advertising men speak of *letters that pull*, of *the copy that* ***gets across*** or *has a punch.*

Sometimes we have not only words used in a figurative sense, but similes, metaphors, hyperbole, to enforce an idea. We learn that a certain book is not *dry-as-dust* reading; that a certain insurance company has *the strength of Gibraltar*, and so on. We are promised a *mine of information* or a *harvest of dollars.*

It is dangerous to use too many figures of speech, because of the fact that it is likely to give the appearance of straining for effect. The writer is also in danger of mixing his metaphors or using them incongruously. A razor manufacturer wrote that he expected to *pave the country* with his razors. Here the figure of speech might easily have given an extremely unpleasant impression.

91. *The place for lingo.*—It has been suggested several times above that there are places for the lingo of different classes of people and for the more vulgar slang. If a letter goes only to a single class—say engineers, carpenters, farmers, or the like—a greater degree of intimacy is given by the use of words that are found only in their vocabulary. It makes them feel that the writer is one of them; that he looks at matters as they do. It is one of the strongest factors in the adjustment to the reader, which has been spoken of as the Golden Rule of letter writing. The following example from a letter to printers will illustrate:

> You've often felt pretty good when you pasted up your string and found that the pay up was going to be good and fat, haven't you? But, at the same time, you've ever been awake to the fact that you can dig along week after week and year after year sticking type—and at the finish the bank roll won't make you round-shouldered—that you know for a fact.
>
> There's the place the financial form gets pied—you simply can't break into the independent class by way of the wage-scale route. You've simply got to make small money count for you NOW, make it work overtime all the time; and then, when you cash, there won't be any loud roar from the front office.

92. *Slang and colloquialisms.* Even slang may be used in some cases. The letter must go, however, to the class that is accustomed to using it and the article must

be consistent. It is absurd to try to sell art engravings, jewelry or business devices by the use of slangy language. The case is different with cigars, liquors, and the like. The class which uses these things is likely to know the current slang of the day and the association of the article itself is in harmony with this method of expression.

One of the greatest successes in advertising in recent years was obtained by a new tobacco, which depended almost entirely upon that method of appeal. There was something stimulating to the reader in being told to "hike to the corner smokery, swap ten cents for a tidy red tin, jam your Jimmy pipe to the brim and give fire." This kind of diction is even more allowable in letters, for the readers can be selected.

More failures than successes, however, have resulted from the use of slang. A certain magazine which made some pretensions to dignity sent out a letter soliciting advertising which contained among others the following expressions:

> These big boys don't always know when they are headed for the cliff on the high clutch. . . . If you suggested to these men that they each buy a megaphone and mount the Flatiron Building and bellow the virtues of their wares up Broadway they would "bounce a rock on your bean."

With colloquialisms, by which we mean expressions that are ordinarily used in conversation only, the case is somewhat different. The informality of the letter makes many of these expressions justifiable and frequently helpful. When you speak of *getting down to brass tacks*, or of a proposition that will *pan out well*, you make the reader feel more in touch with you.

In all the things that go to make up a letter adaptation is important; nowhere is it more important than in diction. The way to learn to write is to widen your experience by knowing the class of people to whom you wish to appeal, widen your vocabulary by becoming familiar with the exact meaning of every word that you will be likely to need, and then write. Write with the reader in mind. Think in the way that he would think. When you have done you may find it necessary to go over your work and revise it. You may find that you have failed to convey the thought you intended and must do your thinking over again. The revision, if made in accordance with the principles we have stated, will help you in writing the next time.

CHAPTER VII

MECHANICAL MAKE-UP OF THE LETTER

93. *Correctness the most important question.*—Although this treatise is intended primarily as a help to the work of English composition in the art of business correspondence, it would be incomplete without some discussion of the mechanical forms of the letter. By this is meant the external matters of paper, headings, business forms and the like.

In the mechanical forms of the letter, correctness is the chief quality to be sought for. It is particularly important here, because upon the appearance of the letter is based the first estimate of the reader. If there is any departure from the accepted standards, it is quickly noticed and may lead to unfavorable criticism, just as would be the case with an oddly designed suit of clothes. Some times a slight departure from the conventional may be rather pleasing, but in the main it is best to be conservative and stick to what usage has prescribed as correct.

94. *Business stationery.*—For most business uses, the paper used should be a sheet about 8 x 11 inches. This size is convenient for use in the typewriter and for filing purposes, and it is convenient for use with the standard envelope, which is 6½ by 3½ inches. Of course, it must be unruled, and preferably white or of some light unobtrusive tint. Bright-colored papers are objectionable, and there is nothing more dignified, and at the same time correct, than white. The necessities of the typewriter demand that it be reasonably thin, but firm. Bond papers are most approved. Slight variations in size and color, and in fact variations in all matters of the mechanical form are sometimes permissible, but it is unnecessary to consider them in detail here. The student may profitably confine himself to what is certainly correct, until he feels sure of himself.

95. *Letter heads.*—As most business letters are written upon sheets that have a business letter head, it is worth while to consider the form of this. Although the nature of the business makes a vast amount of difference in the question of the correct letter head, there are nevertheless a few principles worth considering.

In the first place, it should be a *head:* it should not trail by means of a series of pictures or fancy borders all around the letter. It should take up not more than one-fifth of the space—the less, the better—and should not contain so much in the way of printing or illustration as to appear crowded. In fact, it is not considered correct now to use illustrative pictures of any sort in the letter head. Sometimes a trade-mark is used, but the best concerns avoid even this. The head may be engraved, lithographed or printed; in any case, the color should usually be black. Other colors are sometimes effectively used, but black ink on white paper is by far the safest and most correct form. The use of more than one color is always a sign of poor taste.

Advertising in the letter head is always objectionable. The business stationery should represent the firm, not advertise it. Moreover, advertising is useless, for a long list of articles that the firm sells is not read, and crowds the top of the paper. In addition, it may seem to indicate that the firm is in need of advertising—a fatal admission. Simplicity in the letter head is best;

the name and business of the concern and the address are frequently all that is necessary. The members of the firm, or the officers of the corporation, the telephone number and cable address may sometimes be added. But everything unessential should be omitted.

An examination of the letterheads used by some of the representative business concerns of New York City shows that they are always simple and dignified and contain no unnecessary matter. Such business institutions as The Wanamaker stores, Tiffany & Company, and The National City Bank, display excellent taste in the selection and arrangement of their letterheads.

96. *Color of ink.*—Closely related to the matter of a correct letter head is the matter of correct color in the ink or typewriting ribbon. Only black or blue-black ink is allowable in writing, and the typewriting may well be in one of these colors. Purple is also allowable, because of its usefulness in copying. Other colors should be used only to match the ink of the letter head where that is of some color other than black. The departmental service at Washington uses blue-black typewriting ribbons, and there are no handsomer letters to be found anywhere.

As the letter that is written upon a letter head differs from that which is wholly written only in the fact that nothing except the date is used in the heading, it will be convenient to consider now the letter that is wholly written. For convenience, it may be said to be divided into six parts: the heading, the inside address, the salutation, the body of the letter, the complimentary close, and the signature.

97. *Written heading.*—The heading, which contains the address of the writer and the date, should be placed at the top of the letter, close to the right-hand margin.

If it contains more than one line, they should be so spread that the ends of the lines all come approximately even at the right-hand margin.

The address of the writer should be written in such detail as the conditions which govern the receipt and delivery of mail in the town or city where the writer resides shall demand. If it be a city, his post-office address should usually include the street and number, city and state; if it is a small town, the heading should include the name of the post office, county and state.

Particular care must be taken when the writer's post office address is different from the place of writing, as is often the case in regions where the rural free delivery has been extended.

In case a request is made that the reply be directed in the care of a second party, the fact should be clearly denoted in the body of the letter and not in the heading.

Properly written headings always follow a definite order, and in this order the date comes last; month, day, year. The month may be written in full or properly abbreviated, but modern usage decrees that the day shall not precede the month, i. e., 10th January, as was the fashion some years ago.

Some writers indicate the month, like the day and year, by numerals, as 4-18-1909, but as there is doubt about the order, this method is not desirable in business letters.

The date should never be omitted from the heading of a letter. Many business letters prove utterly valueless when written without the date, and as evidence in a legal dispute a letter minus the date, and for which no date can be proved, is not worth the paper it is written on.

98. *Inside address.*—The name and address of the

person to whom the letter is directed, should always be written at the left-hand side of the page, and slightly below the heading. The first line should begin near the margin, the second line a trifle farther from the margin, and the third, if one is necessary, at an even greater distance.

On the first line the name is written, and, politeness coupled with custom, requires that some title be added. The commonest titles of courtesy and distinction are *Mrs., Miss, Mr., Esq., Messrs., Dr., Hon., Rev., Prof.* Careful choice should be exercised in the use of them, but only two need be mentioned here as liable to wrongful use or disuse in business letters.

Esq., while originally applied to men occupied in legal pursuits, has become interchangeable with the plain *Mr.,* in a business sense; so, either *Mr. James S. Woods* or *James S. Woods, Esq.,* is proper.

Messrs., an abbreviation of the French word for gentlemen, refers to two or more persons engaged in business under a firm title which suggests the personal element, as *Messrs. Banks, Street & Co.* But the title *Messrs.* cannot be used in addressing men engaged in business under a purely legal title, as *The Pressed Steel Car Co.* There is no personal tinge to such a name.

It is well to note carefully that if a person to whom a letter is addressed possesses titles of dignity or distinction, they must always be used.

99. *Salutation.*—The salutation is the complimentary address at the beginning of a letter, and, in business letters, is practically limited to four forms: *Dear Sir; Gentlemen; Dear Madam* and *Ladies* or *Mesdames.* In exceptional cases, as in writing to governmental officials, the plain and highly formal *Sir* is used.

Abbreviation in the salutation indicates very bad taste, and such forms as ***D'r, Gents*** and ***Sr*** should always be avoided. If ***My dear Sir*** is written, care should be taken not to capitalize the middle word.

100. *Body of the letter.*—The general appearance of a letter has much to do with the effect which it will have upon the reader. Hence the arrangement of the letter upon the sheet with reference to the blank margins above and below should be carefully planned before a sentence is written. If a typewriting machine is used, the margins at the sides should be made deep, provided the letter is short, for a brief letter, in print, occupies little space and this space should be as near in the center of the page as possible. A half dozen sprawling lines across the full width of a sheet of paper look ungraceful. The material should be compactly grouped into a dozen short lines symmetrically bounded by wide margins.

If a letter deals with more than one subject, each subject should be denoted by a separate paragraph, and each paragraph should be clearly indicated by a deep indentation into the body of the letter.

Paragraphs should be indented an equal distance. In typewritten letters, five to fifteen spaces is the usual amount. Ten is probably the most common. In addition, it is helpful to leave a wider space between paragraphs than between the lines within the paragraphs.

101. *Complimentary close.*—The complimentary close follows the body of the letter. It should begin about midway between the right and left margins. It includes merely the words ***Yours truly, Yours respectfully, Yours cordially*** or ***Yours sincerely.*** The words ***I am,*** or *believe me*, or the like, which are sometimes used preceding it, are unnecessary and should be omitted. The order of words in the complimentary close may be re-

versed, as *Truly yours.* *Very* may be added, as *Yours very truly*, or *Very truly yours.* In any case, only the first word is capitalized, and the whole is followed by a comma.

Of the forms named above, those including *truly* are the most common and suitable.

Respectfully is sometimes used in writing to a person who is your superior in authority. It is also used frequently when a report is submitted.

Cordially is occasionally useful as a variation, and may be used to give a friendliness of tone.

Sincerely should ordinarily be reserved for use in personal letters, but sometimes it may be employed in business letters which deal with matters somewhat outside the ordinary routine.

The complimentary close must never be abbreviated, as ***Yr's resp'y.***

102. *Signature.*—The signature comes last, and begins just below the complimentary close, and ends close to the right-hand margin. If a letter comes from a firm, the firm name is typewritten, and below it comes the written signature of the official who is directly responsible for it, sometimes preceded by the word *by*. Below this comes his title if any; such as *President, Secretary, Cashier,* or the like. This is also typewritten.

A man's title, such as *Prof., Hon., Dr., Rev.,* and the like should never be written with his name as a part of his signature. It should always be put upon a separate line, if given at all, and should be in full, as *Professor of Greek,* or the like.

103. *General suggestions.*—A postscript is sometimes added, but *P. S.* is no longer used to label it. Formerly the postscript was used to express some idea which had been forgotten. Now, whenever it is employed, it is for the sake of some important idea that the writer wishes to make particularly emphatic. For instance:

> Remember, you do not have to send one cent in advance.

Only one side of the paper should be used, whether the letter is written or typed. A typewritten letter should ordinarily be short enough to go on one page. If more are necessary, blank sheets without the letter head should be used.

In folding the letter, the bottom edge should be folded up and brought exactly even with the top edge. Then a little more than a third of the letter should be folded over from the right; the remainder from the left. The free edge of the letter will thus be slightly below the right-hand crease. It should be placed in the envelope with the free edge toward the gummed side of the envelope, and at the top.

104. ***Envelope.***—The envelope is preferably of standard size, about 6½ inches by 3½. The return address of the sender should always be printed or written in the upper left-hand corner. Usage prescribes that it shall not be large and conspicuous, and that it shall not be used for advertising purposes.

The address should begin slightly below the middle and should be well centered. The next line may be indented five spaces and the third five spaces more. The main thing to be considered is that this address look well balanced. Some concerns write the address without indentation; this is advantageous when a letter has to be forwarded, for more room is left at the right of the envelope for the forwarding address.

The order of the address is usually as follows: first line, name of the addressee; second line, street address;

third line, city or town: fourth line, state or country.

Care should always be taken that a business letter and envelope have no unsightly blots or finger marks or erasures. It is better to rewrite a letter entirely than to take any chance of marring the effect of an otherwise perfect page by one of these blemishes. Correctness and neatness in a letter, as in all business uses, are very important in winning a passage to the favorable consideration of the reader.

CHAPTER VIII

ROUTINE LETTERS

105. *Inquiries.*—In ordinary routine letters, by which we mean inquiries, orders for goods, hurry-up letters and the like, and answers to these, the main qualities to be sought for are clearness, conciseness and courtesy. Of these, the first is by far the most important. It will suffice to give a few suggestions in addition to those already given in previous chapters.

An inquiry should be worded as briefly and clearly as possible. Do not go into a long history of your affairs to explain why you want to know a thing; go directly to the point. Some writers seem to think it necessary, when writing for a catalog of musical instruments, for example, to explain that they have been giving music lessons for several years and have not found instruments that suited them exactly. Even in answering advertisements, they frequently indulge in the following kind of prelude:

Dear Sir:

Having seen your advertisement in the Monday *Evening Gazette* and being in need of a good History of the United States, I am writing to ask if you will send me a catalog with specimen sheets of Smith's History of U. S. as advertised. I am deeply interested in historical work, etc.

All that is necessary in such a case is a note like the following:

Dear Sir:

Please send me a copy of your catalog with specimen sheets of "Smith's History of the United States," as advertised in the Monday *Evening Gazette.*

Yours very truly,

If you have several inquiries to make in the same letter, give each a separate paragraph.

110 East Tenth street,
Syracuse, New York, October 1, 1909.

Wm. J. Jones, Secretary
The Jones Business School,
New York City.

Dear Sir:

Before deciding to leave my present position to come to New York and take up a course of study in your school, I should like a little further information.

Will it be possible for me to take a position as bookkeeper and still carry on my studies satisfactorily?

Does the school give assistance in finding positions of this sort?

Is any degree given upon satisfactory completion of a regular course?

I shall greatly appreciate a prompt answer to these inquiries.

Yours very truly,
James Smith.

In all inquiries, be courteous but to the point. It is unnecessary to insert complimentary adjectives; such as, "your *expert* advice," "your *valuable* experience," "your *condescending* attention." No apology is needed for an honest inquiry, and a fawning attitude does not raise you in the estimation of your reader. State your business and have done with it.

106. *Ordering goods.*—In an order for goods there are six simple but important requirements.

Give all details such as size, style, quality and the like, that can be of help in filling your order properly. In the case of a book, the title, author and publisher, and sometimes the edition or binding are necessary.

If there are several articles, arrange them in the form of a list with a separate paragraph to each item.

State how money is sent and what the amount is, or explain how you wish to make payment.

State how you wish shipment to be made: by mail, express or freight.

If you need the articles before a certain date specify this.

Do not neglect to write in full both the address of the firm to which the order is directed, and your own address.

107. ***Examples.***—The following is an example of a poorly written letter:

SOMERVILLE, Feb. 16 '09.

Litt Bros.
Phila. Pa.

DEAR SIRS:

Please send at once a dozen fruit jars, a package of writing paper and envelopes, a pair of heavy shoes, six cakes of soap and a post card album. I need the things now, so hurry them along and I will pay the bill when they arrive.

Yours,
JAMES SHEVLIN.

None of the articles mentioned are described sufficiently. The writer's address is not complete since the state is omitted. "Dear Sirs" for "Gentlemen" is not considered good usage to-day, and, in form, the letter is sadly deficient.

The same letter properly written would read:

SOMERVILLE, N. J., February 16, 1909.

Litt Bros.,
Philadelphia, P

GENTLEMEN:

Please send me the following articles by Adams Express as soon as possible:

1 doz. Mason fruit jars, quart size;

One box of gloss finish, unruled white note-paper and envelopes, about 40 cents in price;

A pair of heavy workman's shoes, size 8, broad, worth $2.50;

Six cakes of 10-cent Tar Soap;

An album large enough for 500 post cards, plain cover, at $1 or $1.25.

Enclosed you will find a money order for $6. As you pay express charges, I will ask you to refund any balance due me.

Yours truly,
JAMES SHEVLIN.

It would be no trouble for the receiver to fill an order so clearly and completely described. And the manner and means of shipment and payment are down in black and white in such form that the most heedless clerk would have no excuse for making a mistake.

108. *Enclosing money.*—There is a risk in sending money, unsecured, by mail, whether in bills or coin. It is usually safe to enclose a one or two dollar bill in an ordinary envelope, but a check, postal money order, bank draft or express money order guarantees delivery and does not cost much. Sums from five dollars up should always be sent by one of these methods.

Amounts under one dollar may usually be sent in one-cent or two-cent postage stamps, the latter preferred. Stamps of higher denomination than two cents are sometimes difficult to use, and should not be sent. In sending money to foreign countries, never mail United States stamps, for they will be of no value to the receiver.

In sending stamps always insert a sheet of oiled paper against the gummed side of the stamps. If this precaution is not taken, a rainy day and a careless mail collector may bring your letter to the receiver in a valueless state. Stamps stuck together are food for the waste basket. It is a good plan to place the stamps in a separate envelope, noting on the envelope its contents and the amount. The envelope should then be folded into the letter.

Never send coins by mail unless they are fastened securely in a slotted sheet of cardboard. Nothing larger than a twenty-five cent piece should be sent in this fashion.

For large sums checks or drafts are the proper vehicles. Persons possessing private checking accounts can usually procure bank drafts of the cashier without extra charge, and the expense to others is only a matter of a few cents. Bank drafts, like express and United States money orders, are perfectly safe, and if they should be lost or burned enroute, the money can be recovered.

In sending money by mail it should be stated in the letter in exactly what form you are mailing the money, whether in stamps, bills, check or draft. Should anything happen to the money alone while on the way this precaution may be a valuable clue in tracing the leak.

It is well to write below the letter at the left hand side the abbreviation *Encl.*, to indicate an enclosure. If you enclose two or more checks or other papers write *Encl.*, *3 Encl.*, etc.

109. *Hurry-up letters.*—After an order has been sent to a firm and some time has elapsed without the receipt of the goods, it is often necessary to send out a "hurry-up" letter, in which you urge that the transaction be completed. In letters of this kind it is well to be courteous. Nothing is gained by casting slurs upon the business methods of the firm or upon their motives. But it is also well to indicate that this particular case may prove an unpleasant example of the firm's business methods, and is of much real annoyance to you. It is preferable to ask them to "hurry up" as a business principle, rather than as a special favor to you. However, it is sometimes helpful to point out the urgency of your necessities.

Ordinarily, the letter would begin by giving the circumstances which lead to the *hurry-up.* The details in regard to the order should be given clearly and exactly. If it was not acknowledged, it should be repeated entirely, as it may not have reached the addressee. Otherwise it is enough to give the date and nature of it. Following this a brief statement that you would like to know the cause of the delay is usually enough.

If the first letter is unproductive of results, a second and a third may be sent. These will be worded in a manner that may be more irritating, in a degree to vary with the seriousness of the case. But even in these, courtesy should be observed. It would not be wise to write:

DEAR SIR:

I have brought to your attention several times a matter which you have seen fit to ignore. I do not know what kind of a place you were brought up in, but it occurs to me that ordinary decency would demand a reply from you.

Much better would be a reply in the following tone:

Dear Sir:

For some reason I have received no reply to the letters I have sent to you in regard to my order of November 1. That reason you doubtless can tell me, and I should very much appreciate the courtesy of an immediate answer.

This kind of letter is equally suitable in any case, where your letters have remained unanswered.

It is well to request an immediate answer, in any case. If you can secure a reply and a promise from your correspondent, he is more likely to hurry about filling this order.

110. *Examples.*—

I

October 30, 1909.

Messrs. Gray and Brown,
Providence, R. I.

Gentlemen:

We have been greatly surprised at our failure to receive the four porcelain lined bath-tubs, No. 8, ordered from you on October 10. We are in great need of these at the present time. Please let us know immediately just how the order stands and when you can make shipment so that we may know what we can count on.

Very truly yours,
Ames Bros.

II

November 6, 1909.

Messrs. Gray and Brown,
Providence, R. I.

Gentlemen:

On October 10 we sent you an order for four porcelain lined bath tubs, No. 8, to be shipped as soon as possible. On October 30 we wrote asking when you could make shipment, but have received no reply.

Nearly a month has now passed, and we are suffering great inconvenience from the delay. You have certainly had time to answer our inquiries, and we must ask you to give the matter immediate attention.

Unless we can have the goods by November 12, we shall be compelled to cancel our order.

Very truly yours,
AMES BROS.

CHAPTER IX

COLLECTION LETTERS

111. *Two objects of collection letters.*—Collection letters illustrate all the most important truths about Business English composition. Their purpose is the direct profit of the writer. But this profit is not obtained unless the message impresses the reader; unless it is adapted to him. Debtors are of many classes. The methods that induce one to pay will have no effect on another. It is necessary, therefore, to study at least a few typical classes, and find out what arguments and what tone are most likely to produce the desired result.

We must remember that the desired result is not simply the payment of the particular bill in question. The friendship of the debtor and continuance of business with him are almost always necessary. If our collection letters brought in the immediate cash but destroyed all chance of future trade, they would be most inefficient. So we must always write with two objects in view: to collect the money as quickly as possible; and to do it without giving offense.

It fortunately happens that the two objects are usually consistent. A courteous, tactful request brings in more cash than a brutal or insulting demand. Americans are all very much alike in resenting might even when accompanied by right. Those who collect money have learned by experience that even when the debtor's friendship is not valuable, it is unwise to arouse his antagonism. And they have learned that it is usually better to subordinate *"I"* and emphasize *"you."*

The importance of the two objects of a collection letter—getting the money and keeping the friendship—is relative. It varies with the nature of the business, with the money value of the customer's trade, with the character of the customer, and with the length of time the account has been standing. These factors should be considered before we can take up intelligently the study of different types of collection letters.

112. *Methods of manufacturer and wholesaler.*—The various kinds of business requiring collection letters may be divided into two main classes: those that expect repeat orders, and those that do not. In the first class are manufacturers, wholesalers, and jobbers, retail stores that do a credit business, and most professional men. In the second class are installment houses that sell by mail, certain professional classes, and dealers in such specialties as advertising novelties and calendars.

It is clear that the first class must be more careful not to give offense than the second need be. Too great vigor in dunning a debtor may result in the loss of him as a customer. The probability of this is small with the manufacturer; but with the department store or the small tradesman or the dentist it is very great.

Consider the people with whom they deal. The manufacturer deals with debtors who have debtors of their own. They are familiar with business conditions and requirements. More important, they have business reputations to maintain. He is therefore able to enforce strict obedience to his credit regulations. Frequently his position is such that he need use no letters. If he does use them they are simply to collect the money. Friendship hardly enters the question.

The wholesaler and jobber are in much the same position, but the retailers with whom they deal are bound to them by closer personal relations. Often these retailers are small concerns, unbusinesslike in methods and of insecure credit. With such debtors friendship is a more important factor. It is not usually possible, therefore, to send a draft as soon as an account passes the due date. Nor can the letters simply exact immediate payment.

113. *Methods of retailer.*—The customers of the retailer are even less likely to be thoroughly familiar with business methods and accustomed to promptness in meeting their obligations. Many of them are women, sensitive to real or fancied insults, and yet inclined to take advantage of credit leniency. Too great urgency in forcing payment is likely to offend them and result in the loss of their trade.

Consider how the stores—particularly department stores—emphasize the personal element in dealing with their customers. They provide rest-rooms, tea-rooms, concerts and the like for their patrons. They make much of friendship, and they cannot afford to lose it. Their collection methods therefore subordinate the purpose of getting the money to that of retaining good-will.

The length to which they carry this policy depends to some extent on the money-value of the customers. These are usually of three classes: those who are barely entitled to credit; those who come within the great middle class; those who are wealthy and whose credit is considered "gilt-edge." The first class receives least consideration; the third class may go to almost any limit in delaying payment before being brought up with a sharp turn.

Then the character of the customer, as shown by his previous history or by his action in this case, has something to do with his treatment. Here again we have three main types: first, those who are slow but sure pay; second, those who intend to pay but are delayed by misfortune; third, those who wilfully evade payment. These same types are found among the debtors of nearly all concerns, whether wholesale or retail.

The treatment depends also on the credit policy of the firm and the length of time the account has been due. Some firms are very rigid and do not permit debtors to delay payment. Others wait a long time before using drastic measures, or going outside their own organization for help in collecting.

Installment houses that sell by mail, and other concerns that have petty accounts, are usually harsher in their treatment of debtors than the ordinary mercantile house. The repeat order is less likely, and there is consequently less need of keeping friendship with the customer.

In all cases, however, of collection by mail—whatever the nature of the business, and whatever the character of the debtor—there are ordinarily three types of letters used.

First there are *formal notifications* that remind the debtor of his obligation, but do so in a purely impersonal and mechanical style.

Second, there are *personal appeals* that are directed to the individual and give him some reason why he should pay.

Third, there are *threats* of a change of method of collection.

The number of each that is used depends on the many factors given above; so likewise does the construction of the individual letter.

114. *System in collection letters.*—Before taking up these types of letters we should consider the system to be used. The system is more important in securing good results than is the composition of the letters themselves. Just as the personal collector finds that he can collect money more easily when his visits are regular and well-timed, so likewise letters produce best results when they are sent with machine-like precision. Even though the tone is not vigorous, the continual reminder of the "duns" that come as regularly as pay-day and as inexorably as fate stimulates the dilatory debtor to part with the cash. And if a man makes a promise to pay on a certain date, a letter should arrive about that date to hold him to the promise.

It is a universal experience that if a debtor is left undisturbed by collection notices for any great length of time, either because they are not sent, or because a change of address prevents him from receiving them, the work of collecting from him is made doubly hard. Even though he does receive the whole series of letters ultimately, they do not have the same effect when he receives them in a bunch that they would have had if delivered to him at regular intervals. The constant dropping of water wears away the stone, whereas the flood merely washes it. The repeated impression is the most essential thing in collecting by mail.

The letters themselves should be arranged in a carefully graduated series, beginning with the formal notifications and ending with the threats. The tone should become harsher and the arguments stronger as the series proceeds, so that the effect will be climactic. The number of letters will be determined by the factors given above.

115. *Formal notifications.*—Of the three types of

collection letters, formal notifications are the most extensively used. They are suitable in all kinds of business, and in some no other letters are necessary or desirable. In any case, they should precede personal appeals or threats.

The formal notification is distinguished by its lack of personality. It is one of the few kinds of Business English messages that should not have this element. The reason for this is the fact that a personal request for money is likely to give offense. No honest man enjoys being dunned. He resents even the suggestion that he is slow in paying, and he feels that he is being singled out for attack. The personal request introduces a new and unpleasant note into the friendly relations that have existed between debtor and creditor.

The formal notification avoids this by being strictly impersonal. It is as much a matter of routine as the monthly statement. Indeed, it is frequently only a rubber stamped reminder at the bottom of the monthly statement, reading "Past Due; please remit," or the like. The exact wording is unimportant, so long as it is dignified and formal. It should not be pen-written or personally typewritten. The moment this is done the message becomes personal, and personal appeals, to be either inoffensive or effective, require different treatment.

There are a few wholesale houses dealing with difficult and irresponsible retailers that have found a lead-penciled "Please remit" a very effective dun. It rarely fails to provoke a reply of some sort, but this is precisely because it is so discourteous. It should never be used on debtors whose good will is worth keeping.

More dignified than the rubber-stamped reminder is the printed note with blanks for the amount and date.

Its form indicates that it is sent to many other people, and that it is merely a part of the regular machinery of the concern; hence it can hardly offend. Its wording is brief and almost stilted. Personal pronouns are avoided. The following formal notification is typical:

> Pardon us for calling your attention to your account of ....for the month of.................which has doubtless escaped your attention. We shall appreciate a remittance.
>
> Very truly yours,
> Jonas Wilder & Company.

The severity of the tone depends upon the nature of the business and the number of such notifications that have already been sent. Department stores are comparatively mild; and usually send out several formal notifications before changing to other methods of collection. Three reminders is the average number; there may be more if the customer is particularly valuable and of excellent credit.

If the formal notifications fail to produce results, the department store usually calls into service the personal collector rather than the correspondent. This is made possible by the fact that the store's customers live within a comparatively short distance, and the personal collector can handle the situation with less possibility of giving offense. Sometimes the store uses some ruse to lead the debtor to make adjustment voluntarily.

In some forms of business an even greater number of formal notifications is used, but ordinarily they are fewer. In all cases they should become increasingly severe in tone, though still impersonal. If they do not produce results, they at least pave the way for the personal appeal, which without them would be likely to antagonize the debtor, and would certainly lack the force that comes from the repeated impression.

116. *Personal appeals.*—If formal notifications fail to secure response, and it is the policy of the concern to continue the method of collecting by mail, a personal appeal becomes necessary. This, like most other business messages, is adapted to the reader in language and tone, and attempts to bring about a closer relationship with him. The personal pronoun "you" is emphasized. An appeal is made to the common instincts of human nature.

The most important of these instincts, from the collector's point of view, are sympathy, justice, self-interest, and fear. The last-named is ordinarily reserved for threat letters, and will be discussed under that heading. The value of the other three depends upon the character of the debtor.

117. *Appeals to sympathy.*—The appeal to sympathy is the most frequently used, but least valuable of all collection appeals. We tell the reader that we shound be willing to wait longer for our money were it not for the fact that we have heavy bills to meet, notes coming due, or other obligations which require immediate collection of outstanding accounts. The difficulty here is that this proclaims our weakness (either true or false) and puts the burden of the request upon ourselves instead of upon the reader, where it belongs. In addition it gives him an opportunity to tell a hard luck story in reply, and say that his failure to pay is also due to financial embarrassments, and that he will pay as soon as he is able to collect what is due him.

The appeal to sympathy, however, if rightly used, can be made effective. At worst, it is unlikely to offend. In all cases the begging tone should be carefully avoided, not only because it is with the majority of people a poor argument, but because it is not likely to be helpful to the further interest of the concern. A continual use of it is simply like the shepherd boy's cry, "The wolf! the wolf!" After a certain length of time it ceases to have any effect, and when there is a real occasion for its use it is unheeded.

The appeal to sympathy is properly made when the writer calls attention to the fact that a large number of small accounts run into big figures and that the presence of them is embarrassing. It is also properly used when the reader is made to feel that the writer is willing to extend to him every reasonable consideration if he is in difficult circumstances, but that the payment of a part of the amount would be appreciated. This appeal can be used when the writer knows of conditions that would be likely to affect the debtor, such as poor crops, strikes in the manufacturing district in which he does business, or other similar cases. The appeal to sympathy here is rather an extension of sympathy. It guards against excuses by making them for the reader in advance.

The appeal to sympathy is also properly used by dealers in small towns where the personal relationship between creditor and debtor is very close. Even in larger cities certain classes of trades people, such as tailors and laundries, find it most serviceable, because they do not fear the loss of dignity and do fear the loss of customers.

118. *Appeals to the sense of justice.*—Much better, in the majority of cases, is the appeal to the sense of justice. We call attention to the uniformly courteous treatment, the quality of the goods, and the excellent service, in return for which prompt payment may justly be expected. We may point out that this confidence in

prompt payment is the foundation of the credit system, and that further delay on the debtor's part will impair that confidence.

We must always be careful to avoid any implication that he does not intend to pay. We take it for granted that he expects to pay *sometime*, and merely desire that he make that sometime *now*. If this is done, and the tone of the letter is courteous and frank, there should be no likelihood of arousing antagonism.

Sometimes, in letters of this kind, a certain amount of sales talk is given. The writer mentions some exceptional values he is offering and invites the reader to include an order with his remittance. This serves to show that the reader's interest is kept uppermost in the writer's mind, and guards against his feeling that he is being personally dunned. It is always wise to maintain his point of view in order to make the right impression.

The following is a good example of the appeal to the sense of justice.

Dear Sir:

For some reason we have not received your check for your account of................now two months overdue. What is the reason?

Surely the goods were perfectly satisfactory, or we should have heard from you before this time. You know our invariable policy: "If anything is not right, we make it right." And that policy really means that our goods are right in the first place.

We are confident that you have found them so, and that your delay is due merely to an oversight. But in justice to us and to your reputation as a good business man, don't you think you should take pains to see that the delay does not continue any longer?

Don't bother to write us a letter we understand just how such oversights occur. Simply put your check in the enclosed envelope and mail it to-day.

Very truly yours,

119. *Appeals to self-interest.*—The appeal to self-interest is similar in nature, but it may be made more forceful. We point out to the reader that it is only by promptness in collection that we are able to maintain the low prices by which he profits. We show him that he gains by our firmness in enforcing the terms of credit. If we allowed debtors to delay payments, we should be tying up in their business capital that should be invested in raw materials for the benefit of all our customers. Possibly we call attention to the fact that we have heretofore kept from troubling him about the account because we were certain that there was a good reason for the delay. We show him that we have extended consideration to him beyond that which we extend to the average debtor. In all these ways we show him that it is to his interest to secure a continuance of this favorable treatment by making a proper response to our request for payment.

The following example will illustrate the effective use of such an appeal to self-interest:

GENTLEMEN:

In the enclosed statement dated October 15th you will find repeated the figures of our account for the season's advertising which was rendered on the first of last month. We had expected your remittance of two hundred dollars, the amount of its balance, to be available for our use at least by this date.

In particular recognition of the fact that the summer months are not an income period with educational institutions we plan to carry accounts with them until the fall opening. This arrangement, of course, is mainly for the convenience of these institutions, and in making it we confidently expect payment by or before the end of September. With October comes a demand for a different use of the part of our capital devoted to the carrying of educational advertising. While the amount in a single account is not large the aggregate runs up into considerable figures. But we are glad to see our increase year by year. This fact, by the way, makes it more important to us that we be promptly paid.

You will readily understand, therefore, how important to us both it is to have this account settled as soon as possible. May we not have your remittance by return mail? We shall at the same time be glad to hear from you about how the school year has opened and what its prospects are.

Very truly yours,

120. *Inducements to payment.*—A more direct appeal is sometimes made to self-interest by the offer of some consideration to the debtor for a settlement of the account. This consideration should not be in the form of a discount. Experience proves that this merely tempts the debtor to wait longer, in the hope of a larger discount. Moreover, it does great harm to the reputation of a concern, besides being unfair to the honest debtors who pay promptly.

A premium is not so objectionable. It is most useful in collecting small and scattered accounts that are to be paid by the installment method. The best time for it is in the early payments, before the debtor has had a chance to become delinquent. There is then no loss of dignity in offering a book-rack or other premium for a cash settlement of the entire amount.

If it is used to secure payment from a debtor who has been long in arrears, some good reason must be shown.

This may be the statement that a limited number of a certain article has been secured by some unusual good fortune, and that there are not enough to sell by the usual methods. They are therefore offered at a ridiculously low price to customers who are indebted to the company. The desire for the bargain induces many delinquents to remit.

This collection method is, of course, unsuitable to most forms of business. It should not be used if there is any hope of collecting by the more strictly business-like methods, or if there is any danger that the fact may become known to future customers, and either prejudice them or get them into bad habits.

The following letter will illustrate the use of this method to customers who have bought an encyclopedia on the installment plan and have fallen in arrears before half the payments are made:

Dear Sir:

When you ordered from us the new Globe Encyclopedia in thirty volumes, the latest and most authoritative published, you signed a contract to pay for it in installments of two dollars on the first of each month. This contract you have failed to fulfill, and for some reason you have not responded to our repeated notices and letters regarding the matter. You have not even given us the courtesy of a reply.

Now we hesitate to believe that this was due to wilful neglect on your part. We understand how it is that regularity in small payments sometimes becomes irksome and the matter is postponed from day to day. But you must admit it is only fair to us that the contract be kept to the letter. And we are prepared to take whatever action is necessary to secure that result.

Before adopting legal measures, however, we are willing to give you one more opportunity to make a friendly settlement of this matter. We shall even make it to your advantage to close up the entire account and relieve yourself of the necessity of making regular monthly payments.

A fortunate purchase has placed in our hands a small number of the Peerless Atlas, which must be known to you, by reputation at least, as the most complete atlas ever published. It is fully described in the enclosed circular. If you will remit to us at once the balance of your account, amounting to ...., and forty cents extra, we shall send you at once, post paid, a copy of this handy work of reference, which will be invaluable to you in using the encyclopedia.

Remember, we have only a small number of these atlases, which are regularly sold at five dollars a copy. If you want to take advantage of our offer, you must act immediately. Simply use the enclosed envelope in mailing the remittance and the book will be forwarded to you immediately. Take advantage of this offer now.

Very truly yours,

121. *Appeals to sense of humor.*—In addition to the appeals to sympathy, justice and self-interest, there are a few others that may sometimes be used. Most important is the appeal to the sense of humor. Some men are helpless to resist the collector if he (figuratively speaking) tickles them under the chin. If they can be made to smile, they will sign the checks.

Concerns that sell such articles as cigars, cigarettes and the like by mail, find this form of appeal very effective. Even large wholesalers and jobbers frequently use it to advantage. It is difficult to handle, however, because few writers have the gift of humorous expression, and an attempt to be funny is very painful when it does not succeed.

The following example shows the use of this kind of appeal to dealers in sporting goods:

Dear Sir:

Well! Well! Well! It has been a busy fall season, hasn't it? We have had hardly time to wipe the sweat from our foreheads, and your customers must have kept you on the jump, too, judging from the fact that you haven't had time to attend to our little account.

Lots of time yet, of course, but the game has been pretty one-sided so far. We've scored against you several times with our little notices. Why not make a little run around the account end with a check and even things up? We don't want to have to make another "touch" down.

Cordially yours,

122. *Threats.*—Fear is one of the strongest instincts in human nature, and appeals to it form the basis of the third type of collection letters, *threats.* The threat however, should not be used unless other appeals fail of response, for it is inconsistent with friendly relations between creditor and debtor. It usually arouses antagonism and frequently makes a continuance of business with the debtor impossible.

The probability of this depends somewhat on the nature of the threat and the method of expressing it. Sometimes it is vague and indefinite. This kind is effective with people who are ignorant of business methods, for their imagination conjures up all manner of undesirable things, from disgrace to imprisonment. With business men and other well-informed people these vague threats are less effective. It is better to be specific; to promise definitely a certain change of collection methods.

The most important of these other methods are the following: The draft; the personal collector; the collection agency; and the law-suit. The first of these is comparatively inoffensive and may not result in loss of friendship; the last-named is a final method, to be used when getting the money is the sole object to be considered. All of them, however, appear to the average person more unpleasant than letters, and he would prefer to avoid them.

It is a notable fact that fear of these instruments of collection is more effective than the instrument itself. A properly constructed letter threatening to use the draft will, in many cases, collect a larger percentage of accounts than the draft itself. The draft, indeed, is less efficacious now than it used to be, although most reputable business men dislike to refuse one.

The word *"threat"* is somewhat inexact in describing messages that announce an intended change of method of collection. It implies brutality of manner, whereas in reality a threat letter may be made so gentle as to seem an act of friendship. Frequently this is the most desirable kind of threat.

Before sending a draft, for instance, we may inform the debtor that according to our usual rule of procedure we should now draw upon him for the amount due. Then we add that, as we wish to consult his preference in the matter, we shall delay the draft until he has had time to send his remittance. This "touch" of courtesy often makes him respond; sometimes he is even grateful for the friendly tip.

The friendly threat may be used before changing to the personal collector, the collection agency or the lawsuit, but with less success. If it is used, it should be followed by another threat that is severe in tone, before the proposed change is actually made.

There should not be too many threats, however. A man who receives one bullying letter after another simply concludes that his creditor is trying to scare him, and waits to see if anything more will happen. The appeal to fear loses its terrors if too often repeated.

Some ignorant people are reached best by a long threat that pictures in detail the disagreeable results of a lawsuit or other collection method. The average business man, however, does not yield readily to this treatment. It merely rouses his obstinacy. He is much more likely to be impressed by a brief but definite statement that if his remittance is not received by a certain date the matter will be placed in the hands of an attorney for collection. The letter will then have the appearance of absolute finality.

And it should be absolutely final. If the debtor does not pay, the threat should be carried out. From an ethical standpoint the creditor has no more right to make a promise that he cannot fulfill or does not intend to fulfill than his customer had to contract a debt that he could not or would not pay. From a practical standpoint, it is poor policy to make vain threats. The reputation of the concern making them will suffer and the delinquent debtors will be encouraged in their dishonesty.

True, it does not pay to use the law to collect small accounts, unless these are within such a concentrated territory that the example may have a wholesome influence on other debtors. For this reason, some concerns with many small and widely scattered accounts maintain a "house collection agency." This carries out the threat of the company. On the letter-head it appears that the agency is organized for the single purpose of collecting "difficult accounts." and the message may have a certain amount of legal language and formal appearance. These things give the "agency" added weight with the debtor, even though it may be housed in the same office with the company that employs it.

It will be noted that it is possible to use the several kinds of threats as well as the three general classes of collection letters in the same campaign. For example, a concern may send out two or three formal notifications; then an equal or greater number of personal appeals; then a friendly threat and then a draft. If the debtor sends neither remittance nor reply, the concern may try one or two more personal appeals, and then a severe threat of the collection agency. The collection agency sends one personal appeal and one or two threats of legal procedure. If these produce no effect, a lawyer is instructed to bring suit.

123. *Examples of threats.*—The following examples illustrate a few of the more important kinds of threats:

The gentle threat preliminary to a draft.

DEAR MR. BLANK:

Your name has just been placed upon my desk as one who has failed to respond to our usual notices and letters and to whom in the regular procedure of our business a draft should now be sent.

I feel sure there must be some mistake; that you have simply overlooked sending your check. Of course, it may be that you prefer to have us draw on you for the amount. Some of our customers do.

The majority of them, however, do not, as it does not improve their credit standing in the community. That is why I am writing you, so that if you prefer not to have a draft presented you can head it off by mailing us your check for......

Here is an envelope. We shall abide by your preference in the matter. Very truly yours,

The long threat to an ignorant and unbusiness-like person.

DEAR SIR:

Several days ago we made a strong appeal to you to pay the amount of............that has been due for a long time.

Since then, we have patiently waited for your remittance or at least a reply that would show some good reason for your unexplained delay. We have received neither.

Are we to understand from your continued silence that you are wilfully attempting to delay the payment of this just debt? If so, we should certainly be justified in concluding that you are void of gratitude, indifferent to confidence, and blind to your losses and those you are causing others.

Have you forgotten that the law gives certain rights to creditors? These rights will be exercised to the fullest extent by adopting such lawful methods to enforce payment as will teach you by experience that aside from a question of honesty it costs far more to attempt to evade the payment of a just debt, if such is your intention, than it does to honestly pay it in the first place.

If the tone of this letter seems harsh or if your intentions are misjudged, you certainly must realize that it is due to your continued neglect alone. You can readily place yourself right by simply remitting the above amount or explaining the cause of your delay in settling. We must insist that you do one or the other now.

Very truly yours,

The brief threat of suit to a business man.

DEAR SIR:

This is to advise you that if you do not adjust your account before December 1st, or make satisfactory arrangement for its settlement, we shall be compelled to place the matter in the hands of our attorney without further notice. Your balance is............

Very truly yours,

By way of summary, let us repeat a few of the most important principles to be observed in writing collection letters. As a whole, they should be carefully adapted to the nature of the business, the character of the debtor, and the length of time the account has been due. They are of three main types: formal notifications, personal appeals, and threats. All are arranged in a careful series that is sent out with absolute regularity until they draw a response.

Just as the series of letters is climactic in order, so should the individual letter have a climax. It should take the reader's point of view in the beginning. It should end with a specific request to remit or reply—and this request should have a certain amount of sting. The letter should have absolute unity, in that one single line of argument or appeal is kept throughout.

The nature of the argument or appeal varies, as stated above, according to the circumstances. A few typical cases only have been analyzed. The writer should be able to analyze his own situations and devise the best possible letter. He should keep accurate record of the results so as to be able to improve the weak letters in his series. Usually he will find that the best results are secured when the letter does not convey the impression, "We want the money," but rather, "You should pay us."

CHAPTER X

APPLICATIONS AND RECOMMENDATIONS

124. *Right attitude.*—Some business men are so fortunately situated that there is no possibility of bettering their positions by going outside the organization in which they are employed. The best line of advance, as a rule, is the line of promotion, and the man who shows fitness for promotion usually gets it. Most employers are willing to recognize ability and to reward it. There are times, nevertheless, in almost every employee's experience, no matter how high his position may be, when it is of service to him to look outside and to know how to write a good, strong letter of application.

These occasions do not come merely when he is not receiving advancement in the organization. They come even more frequently when by training he has fitted himself for larger work than is possible in this organization or when developments in the policy of the company have made it apparent that he can no longer do justice to himself by remaining with it.

Even the executive at the head of a large organization needs to know something about the proper construction of a letter of application, so that he may the better judge the relative merits of different candidates for some position at his disposal. This chapter, therefore, although written primarily for the man who needs, or may some day need, to make application for a position, should prove of service to all who have to do in any way with the hiring of men.

The Golden Rule of letter-writing, "adaptation to the reader," is most important in the letter of application. The writer should always remember that he must make the right impression upon the employer. The employer is not looking for the man who wants the job, but for the man that the job wants. His point of view and his interests must be kept continually in mind. This is sometimes difficult, because the applicant feels his own necessities most keenly, but he should avoid mentioning his need for work, the family he has to support, or any other consideration that has no bearing upon his ability to fill the position to the employer's satisfaction. Even his desire for this particular kind of work and his ambition to devote his energies to it should be carefully subordinated. His great task should be to show his fitness.

It is not merely a question of writing a letter from the employer's standpoint. It should be written from the standpoint of *this individual employer*. It should make an individual appeal, and be adapted to the reader in argument, language and tone.

125. *Analysis and adaptation.*—Employers differ widely. The requirements of their positions are various. Before you apply, you should analyze the situation and find out what qualifications are essential. You will find that some positions are ideally suited to your training and experience; others are slightly apart from it. But you can often make it evident that you have had enough of the right kind of training and experience for it, if you do not over-emphasize the other and less important parts. Many men make the mistake of giving their early and less valuable experience in as great detail as their latest and most valuable.

Employers differ also in character. Some are conservative men of the old school. If you apply for a position with one of these you are more likely to be successful if you lay stress upon the general excellence of your record, rather than upon any one individual achievement. To such a concern you would write in a careful, respectful tone and would pay special attention to neatness and correctness in small details. If foreigners are likely to pass upon your application you would find it desirable to use greater formality than would otherwise be the case. You might even use such stereotyped forms as "Beg leave to apply" and "Beg to advise" and "Trusting to receive."

These forms would never do if you were applying to young, progressive firms of American business men. You would probably adopt a more aggressive tone. Courtesy, of course, you would not sacrifice, but you would see that you did not fall into any trite, overworked expressions. You would see that your letter did not begin with "Replying to your advertisement in the Herald, I beg to apply," or "Having learned that you are in need of ———— I beg to apply." You would certainly make the letter shorter and you would try to make it distinctive.

When it comes to the argument, you would not be likely to lay great stress on the length and excellence of your record. You would probably speak fully of some part of your experience which shows best your ability or which is most closely related to the needs of your prospective employer.

These are only general suggestions. The application varies with the individual employer. The important thing is to know your reader as well as you can, judge him, and then adapt your message to him. The success of the method may be well shown by the case of a young structural engineer of excellent experience, who was in search of a larger field. At last he saw his opportunity. The opening was with a young progressive corporation that undertook many forms of important structural work, mainly in the Middle West. The young engineer had gained most of his experience in Europe and had worked chiefly for concerns of more conservative type in this country, but he had had a year's experience in the Middle West, and this happened to be his greatest success. His letter was substantially as follows:

GENTLEMEN:

In 19— I superintended the erection of the branch plant of the Blank Tool Company, Somewhere, Missouri. The plant covers ten acres, and was completed in less than a year. In the work I was able to effect a saving of over $45,000 under the lowest contract bid. The enclosed clipping from the *Somewhere News* will give details of the construction and the efficiency methods I devised for the work. Mr. A. B. Blank, president of the company, will gladly confirm these statements.

This is, perhaps, my most successful contract. The remainder of my experiences of over fifteen years have been uniformly successful, but they are too long to ask you to read at this time. I shall be glad to detail the whole to you in a personal interview, if what I have related indicates my probable fitness for your position.

Very truly yours,

This letter would have shocked any of the former employers of the writer. But events proved that he had correctly judged his reader in this case, and he made the desired impression.

When you are applying for a position, then, learn as much as you can about the nature of the business and the character of its managers. Study yourself to see wherein you may be lacking. Study even more thoroughly the probable considerations that will govern the selection of applicants. Make sure that your letter meets, so far as possible, these conditions. Make sure that all your arguments are taken from the reader's point of view, and that your tone and language and general attitude are such as he would be likely to require in the person who takes the position.

126. *Answers to blind advertisements.*—The most common ways of getting positions by letter are:

1—by answering advertisements,
2—by applying for positions for which you have been recommended by friends,
3—by writing unsolicited letters to firms who may have use for your services.

It will be necessary to consider each of these separately.

There are two kinds of advertisements which may be considered. The first is the "blind" advertisement in which the employer's name is not mentioned and the requirements for the position are given only in a general way. In applying for such positions it is not worth while to write a long letter. It is only necessary to do something to distinguish your letter from others, and to distinguish it in the right way.

Distinctiveness is sometimes obtained by enclosing the letter in a long, legal envelope. This secures early attention if the letters are delivered to the employer unopened. One applicant for a position as correspondent enclosed his letter in a red envelope. The message was simply this: "Just as this letter stood out from the others on your desk, so will my work stand out from that of the average correspondent." He got the position. The method would not have done in applying for positions of other kinds, but success proved its value here.

Within the envelope the letter gains distinctiveness of the right kind only when it is in accord with all the requirements of good taste and good use. You should not use hotel or club stationery, because of the unfortunate suggestion of sporty habits. You should not use ruled paper, because it is obsolete. You should not use social stationery, because it is not appropriate. The best thing is a sheet of plain white paper of business size. It should be of good quality but need not be expensive. The message, however short, should be written in such a way that the margins above and below shall be approximately equal (the lower margin should be somewhat greater than the upper but not twice as great). The right and left hand margins should be nearly equal, with the left hand margin somewhat the greater of the two.

The message itself should contain only the essentials. Frequently it is enough to say something like this:

1011 West 149th Street,
New York City.

X. Y. Z.,
Care of The Star,
New York City.

GENTLEMEN:

My qualifications are as follows: Age, twenty-one; nationality, American; education, high school and business college graduate; experience, two years stenographer and bookkeeper.

If these meet your requirements, please give me an interview.

Yours very truly,
JOHN JONES.

Some young men object to answering "blind" advertisements, either because they fear their present employers may hear of their attempts to change, or because they believe they cannot get a good position in this way, but frequently the results repay the effort, if the letter is properly constructed. At best, however, a letter of this kind is more or less of a gamble. There are bound to be many applicants.

127. *Answers to complete advertisements.*—Better opportunities come through the advertisements that are more complete and that are sufficiently indicative of the character of the employer, to enable you to adapt your message to him. Sometimes if the employer's business is not stated the character of the magazine or paper in which the ad is inserted will give some clue. An advertisement in *Printers' Ink*, for example, would indicate that the firm was progressive and to some extent interested in advertising.

There is sure to be strong competition to be met in applying for positions of this kind, and you must meet it almost entirely by your letter. It is important, therefore, that your letter should be reasonably complete and give every argument or piece of evidence that is likely to be of value. You should certainly show that you fulfill all the requirements that are stated.

Together with more complete argument, more careful construction is necessary. The problem is like that of the sales-letter. Your application, if it is to secure the position for you, must attract attention, create desire, and convince. In a way, the problem is more difficult than that of the ordinary sales-letter, for you must accomplish these objects without giving the impression of boasting. You cannot eulogize your character, as you would eulogize the quality of an article you have to sell. You must state the facts and let these and the manner of stating them serve to convince. It is a case for suggestion rather than for argument.

As we have already seen, adjustment to the reader is absolutely necessary. This affects the structure somewhat. With some houses it has become an established principle to judge applicants by their education, experience, references, and their reason for applying and ambition. If your letter is directed to such a house it may be divided into parts according to these headings, which may or may not be set down in the letter to distinguish the several paragraphs. The following is a good illustration of such a letter:

Mr. Amos Strong, C. P. A.,
100 William Street,
New York City.

DEAR SIR:

From the want columns of the *Star* I have just learned that you are in need of a junior accountant, and I wish to present my application for the position. Here are my qualifications:

Education.—In 1909 I was graduated from the High School of Commerce in New York City, where I specialized in bookkeeping. A year later I entered the New York University School of Commerce, Accounts and Finance, to take the regular C. P. A. course. I expect to finish the work next June. So far I have passed all my subjects, and have an average of over 85 per cent. in the accounting courses.

Experience.—Since June, 1909, I have been continuously employed in bookkeeping positions. My first place was as ledger clerk with Wald and Weld, 82 South Street. After a year there I was put in sole charge of the books of the Financial Publishing Company, 441 Murray Place. This company had a comparatively small business, but it included wholesale and retail selling as well as publishing, and gave me a more varied experience than I could have obtained in a much longer time elsewhere.

Reason for Change.—Last month the business of the company was sold out to the publishing house of J. C. Collins &

Son. The chief accountant of this company, Mr. Francis Bowles, expressed himself as thoroughly satisfied with the condition of my books. He has left me in charge of the final settling-up of the affairs of the Financial Publishing Company. He also offered me a position in his organization, but I prefer to enter the employ of a first-class accountant.

Character.—I am American-born, Christian, twenty-two years of age, and live at home. My former employers, Mr. John H. Weld of Wald and Weld, and Mr. Anthony Britton, formerly of the Financial Publishing Company, now of R. B. Davis & Company, 218 West Street, will vouch for my industry and honesty. I shall be glad to have you communicate with either of these gentlemen or with the authorities at the New York University School of Commerce, Accounts and Finance.

I trust that these qualifications may meet your requirements and that you will give me the pleasure of a personal interview.

Very truly yours,

ARTHUR STANLEY.

Hackneyed forms like this would not do for the most progressive firms. They lack emphasis, because the beginning and end are sure to be formal expressions of courtesy and respect. They lack unity, because there is no concentration on any single point in favor of the applicant. Aside from these defects of construction, they usually lack sufficient distinctiveness of tone to impress the reader with the writer's character.

Character is essential in a letter to a progressive firm. They value their own judgment, based on the qualities of the letter itself, more than they do the judgment of others, as shown by recommendations. They do not ask that an applicant should come with his character in his hand, in the form that cooks and housemaids in England carry it. They expect to find it for themselves in his face, his speech and the way he carries himself. In the case of a letter, they find it in his language and his attitude.

In writing to such a firm, then, you should omit all except the essential points in which they are most likely to be interested. To be sure, it may require a long letter to give these, but it usually does not. Usually a single page letter contains all that need be said. Such other evidence in the form of clippings, letters and the like as may support you may be enclosed. The letter itself should be boiled down to the essentials.

It should begin with some statement that is of interest to the reader. This may be a restatement of the reader's requirements. It may be an interesting fact about the writer's experience. It should never be an unimportant remark such as this: "I saw your advertisement in the Blank Magazine," or "Having learned that you have a vacancy. . . ." Nine out of ten applicants begin with phrases like this. They are fatal to your hopes of getting attention.

All the facts in the letter should be expressed in the most concrete way possible. You should not simply say, "I have had a good education," or even, "I was graduated from Yale in the class of 1907." Much better would be something like the following: "During my course in the Sheffield Scientific School at Yale University, I specialized in Electrical Engineering," or "My first knowledge of stenography was obtained in a two-year course in Blank Business School."

The same method applies to the stating of experience. You should always lay particular stress upon your achievements that were worth while, especially for the purpose of the reader. If he is a manufacturer, he is likely to be interested in cost-keeping and scientific management. Tell him what you have done in that field. If you are applying for a position as accountant, state concretely just what you have done in this field of work. Do not make many promises. One thing you have accomplished is worth a dozen things you propose to do.

In the same way you should concentrate on a few good references rather than mention many, some of which may be of doubtful value. It is better to enclose a copy of a good letter than to state the names of half a dozen people who will be willing to vouch for you. Always send *copies* of recommendations; never *originals.* As a rule, however, letters of recommendation should not be sent when you answer an advertisement.

Do not fall into the mistake of using the old hackneyed expression, "I am not afraid of work," or "Give me a chance to prove my ability." If you cannot think of anything better to say, say nothing at all about your attitude toward your work. If the kind of letter you have written does not prove your ability, it is useless to say that you have it. The best piece of evidence either for or against you is the letter itself, and by it you are bound to be judged.

128. *Successful applications.*—The following examples will illustrate the kind of applications that proved successful with progressive firms:

GENTLEMEN:

The requirements called for in the position advertised in the *Evening Telegram* of December 14th I have.

My letters have individuality, character; they have force, are original, and have the power of persuasion. It has taken time to accomplish this, but it is done now, and the result is at your service.

In 1900 I was graduated from Union College, where I had thorough drill in English; hence I know how to write. Practical business experience has shaped my knowledge to the point where returns are sure from it.

As Sales Manager for the Blank Turbine Co., I carried on my work chiefly by correspondence. Both agents and customers were secured by mail; therefore those with whom I dealt were known only by their letters. The work was arduous and required sound judgment; and to secure results through the sole medium of correspondence was something of an achievement.

Without conveying in the least any of the confidential details of the business referred to, I am privileged to state that through my efforts the volume of sales was substantially increased, likewise profits. I refer to Mr. C. F. Blank, President of the Company.

I am employed now.

My home is at the address given above. I have a wife and four children.

I know I am entirely within the truth in stating that my ability as a correspondent is considerably above the average. That statement is susceptible of proof, and the above reference is submitted in support thereof.

Very truly yours,

GENTLEMEN:

The fact that your advertisement in yesterday's *Mail* is a repetition of one of a week ago is proof that the grade of men who replied to the first advertisement failed to impress you.

Many are called, but few are chosen. I hope to be one of the few, obviously.

The sort of work you want done has been performed by me in a good New York house to whom I shall be glad to refer you.

The plan you have in mind to follow is unknown to me, but I venture to say that I can adapt my modest talents to it.

The chief requisites for most undertakings are knowledge, pluck, adaptability. I have some of each.

I am married, have children, and ask forty dollars a week. I don't bluff, but do what I am told, and a lot without being told.

Yours very truly,

Of course, these letters are not to be taken as models. More than elsewhere, it is essential in an application that the writer finds his own method of expression. It is difficult to counterfeit successfully, and if counterfeiting is discovered it will react unfavorably on the one who practised it. Aside from this, no one letter will serve with all classes of employers. You should keep in mind the golden rule of adaptation to the reader.

129. *Applications for recommended positions.*—The easiest positions to secure, as a rule, are those for which you have been recommended. But you must not make the mistake of supposing that your sponsors will do all the work for you. What you have to say for yourself is more important. It must supply any essential facts about yourself that your sponsors may have omitted. It must lay stress upon the qualifications about which the employer is likely to be most in doubt.

Now it is evident that you need not speak of your personality and character. It is also evident that you need say little about the part of your experience with which your sponsor is most familiar—probably that obtained in his employ. You must cover the period since that time to the satisfaction of the reader. You must often show why you desire to change from your present situation.

Your reason must be a good one. Mere dissatisfaction with your present position will not do. Some people are always dissatisfied. Their frequent changes soon classify them as "floaters," and employers avoid them. It is a good thing to have ambition, but this is a different thing from discontent. Be sure your reason is given in such a way as to avoid the appearance of disloyalty to present or past employers. Do not accuse them of favoritism. Do not bewail your lack of opportunity, or say you are "tired of waiting to step into dead men's shoes."

Sometimes it is well to give a very complete autobiography. Employers often demand this. The objection against this in the case of answers to advertisements does not hold good here, for you have not the same necessity of attracting attention. The recommendation has probably secured a hearing for you. The safest plan is to omit nothing that can further your cause.

There are occasions, however, when strict concentration is necessary. These occasions come when the employer has expressed a doubt about you. Meet the objection, if you can.

A good instance of this kind occurred in the experience of a young college graduate who was looking for his first position as teacher in a Western high school. His letter of application was favorably received by the superintendent, but the answer to it concluded with this: "We have had some applicants for positions in the past who have told us they did not smoke or drink and had no other bad habits, but after they had been here for a while we found they did not know themselves."

Promptly the young graduate telegraphed back:

"I know myself."

The next message from the superintendent announced his appointment.

130. *Recommendations.*—The letter of recommendation itself deserves a few words both from the standpoint of the writer and from that of the user. There

are two main varieties: those that serve as general recommendations addressed "*To whom it may concern,*" and those that are addressed to an individual.

The latter is by far the more valuable. Some business men refuse to write the other, or "open" letter. They do not care to record their opinions in permanent form, on the theory that the letter may be used for illegitimate purposes or at a future time when the man's character has undergone a radical change. When an employee leaves their service they simply promise to answer truthfully any questions asked them about his character. Some men, on the other hand, give recommendations to people they hardly know by sight. They even sign recommendations written by the applicant himself. Such letters have about as much value as the testimonials for patent medicines that purport to have been written by actresses or pugilists. They have helped bring the letter of recommendation into undeserved disrepute.

If an open letter of recommendation is written, it should be brief, and should state only facts within the writer's knowledge. Usually a concise history of the employee's service with the company is enough. Opinions should be given reservedly, if at all.

The following is a good style of the open recommendation:

To Whom It May Concern:

This will certify that Mr. John Doe was in our employ from May 21, 1910, to June 28, 1911, as an assistant accountant. During the larger period of his service his compensation was $[illegible].00 per week. On account of his efficiency as an assistant accountant his salary was increased in June, 1911, to $25.00 per week. Soon after this he voluntarily left our service to associate himself with Mr. Richard Roe.

His work was entirely satisfactory both as assistant and in charge of small engagements during the latter part of his service, and he gave promise of development that would warrant promotion to the rank of accountant in charge. His industry and habits were both entirely satisfactory.

Very truly yours,

The recommendation addressed to an individual is much more valuable and is easier to write. It is a personal communication and should therefore be adapted to the reader. It should give the facts concretely and explicitly, and it should be free from laudatory statements of a general nature. Overpraise arouses suspicion. Some men like to display their descriptive talents in every letter of recommendation they write, with results that are, to say the least, not helpful to the person eulogized.

Eulogy should be the exception, rather than the rule, in letters of recommendation. Few men assay 100 per cent. pure gold, and the employer knows it. Praise should be given where it is due, but blame also should sometimes be given. Usually it only adds to the value of the praise. And, as in the letter of application, one ounce of concrete fact is worth a ton of general assertion.

131. *Recommendations that helped.*—The following letters will illustrate individual recommendations that produced the right effect:

University Heights, New York City,
April 27, 1909.

My Dear Mr. Carter:

I wonder if you have secured a man to edit the *Mt. Pleasant News* this summer. If you have not, I think I might interest you in two men, either of whom would be, in my judgment, entirely capable of filling the position to your satisfaction. Both would be glad to come and talk with you, if there is any chance for them.

The two men in question are Thomas Smith, a junior at Gale, and John Jones, a freshman at Warren. Both of them have been in classes of mine, and are able to write good English, and—what is better—they have originality. Both are men of good character and of faithfulness. Each has some particular merits which I will try to enumerate briefly.

Smith is the more experienced man. He was at Warren College two years, during which he took Rhetoric with me all the time, including a course I gave in Journalistic Writing. He has been a reporter during the summer on the *Brookville Gazette*. He has held remarkably high stand at Gale since he went there this year, and is one of the hardest workers I ever knew. Besides this he hasn't a single bad habit that I know of: does not smoke or drink, and is not a ladies' man. I'm afraid that he is too modest to be a great pusher, however, and you might not find that he entered into the social life particularly.

Jones has the more aggressive and attractive personality. He has been editor of high school publications, and has done good work in my courses here. He has plenty of *savoir faire*, and has such social accomplishments as singing and dancing—very likely is a fusser. I do not think he has any real vices, and he is energetic.

Either man would be glad to call at any time you wish and talk with you, and I conscientiously believe that either would be a good man for you. Most sincerely yours,

H. C. Hill.

Mr. John C. Carter,
Bedford, Mass.

Dear Mr. Franklin:

This will introduce to you Mr. Arthur H. Corlis, who wants to get into advertising work. I feel sure that his qualifications will appeal to you.

He has had no practical experience in the work, except that obtained in the business department of a small newspaper in Ohio. Most of his experience has been in the technical field.

He writes well, however, and has a great deal of originality and force.

Of his personality I will say only this: He came here to the Milbank University . . . last fall, without knowing a single person in the city. Two weeks after his entrance he was elected president of his class.

I have a very high opinion of his possibilities, and shall personally appreciate any consideration you may give him.

Very truly yours,
F. G. Hopkins.

The applicant should have some judgment in his use of letters of recommendation. A large sheaf of them is not always an asset, especially if many of them are from his teachers, his father's old friends, and the pastor of his church. They may sometimes be valuable in reaching an old, conservative merchant, or banker, but their chief value is as keepsakes. Most business men won't bother to read a lot of letters that are simply variations on the theme, "Johnny is a good boy."

There are occasions, of course, where a considerable number of recommendations may profitably be used. Bankers and investment houses sometimes attach weight to them, for they are concerned with an applicant's social standing and moral integrity. In the majority of cases, it is better to select only the one or two that are most valuable by reason of the writer's reputation, his knowledge of the applicant, and the force of his expression of opinion. The others should be held in reserve. Some should never be used at all, for a poor recommendation is a burden rather than a help.

132. *Unsolicited applications.*—You will frequently find it advisable not to depend on friends' recommenda-

tions, nor to wait for advertisements, but to go hunting for the position. You should do this, if possible, before leaving your old position, and you can if you use letters.

But don't use them indiscriminately. Don't follow the practice of those who write a form letter and send copies of it to fifty different concerns, in the hope that they may find an opening somewhere. You can't kill big game with bird-shot. Neither can you obtain a good position by any form letter campaign.

There are exceptions to this rule. A man who has service to offer many companies may address many. This, however, is slightly apart from letters of application pure and simple. His task is to appeal to the largest possible number rather than to impress one. He is compelled to make his message complete, even at the loss of concentration.

Here is a good instance of the successful general letter.* It was printed on rough card-board of very cheap quality, but it secured a fair percentage of responses. This result was due largely to the simplicity and concreteness of the story.

> You would not select a salesman by a "pig-in-the-bag" method. You would inquire into his experience, his ability to sell goods, his recommendations. You would look him over critically.
>
> In offering my service to you as a sales and advertising manager, my business history may be of interest.
>
> 1889-1890, traveling salesman in New England.
>
> 1891-1894, Yale University. Graduated from course in mechanical engineering.
>
> Same time, and continuing four years, started and published a magazine for a college fraternity. Was the whole thing—

---

*Quoted by permission from "Scientific Sales Management" by Charles W. Hoyt.

editor, publisher, and chief contributor. Incidentally, I earned money writing advertisements for retailers.

1894-1899, traveling salesman, calling on wholesale and retail grocers.

1899-1904, secretary and treasurer of large wholesale firm. It was here that I began advertising for big results. Our trade mail list was 2,000. For one year we sent out mail cards, then a paper called *Hoyt's Band Wagon.* It was a cheap affair, but it did things. Within two years we increased the business from $300,000.00 per year to $550,000.00. I advertised one of our branded articles direct to the consumers, using newspapers and street cars. I had the advertising bee in my bonnet. I wanted to devote all my time to it. When the railroad bought the entire plant I decided it was a good time to start.

Since 1903 I have directed the sales and advertising for George B. Woolson & Company, publishers of personal account books.

The advertisements that I have written for them have paid. Four "ads" in *Everybody's* cost $1,300.00. We had our money back in three months, and the rest was velvet, and on a single $1.50 book. To 1,500 retail booksellers and stationers we sent eight times a year a manila folder, called *Woolson's Talk.* It carried with it a reply postal. It cost $25.00 to print and mail it. Of 26 issues mailed, every one had shown a profit from direct orders. The September, 1906, issue brought back in direct orders on the postal over $325.00 in orders; profit, easily $200.00.

1904, arranged to open an advertising office in New York. Armour & Company crossed my path. They offered me a job. I declined. The boss telegraphed me to come to Chicago at his expense. I went. I took the job.

1904, nine months manager branch house, Armour & Company, New Haven, Connecticut. Appointed superintendent of 14 houses—later, 17 houses.

I was in sole charge of their business in my part of the country. I employed all the men. My force included 40 managers and salesmen. Armour & Company are the biggest in their line. They deserve this position because they know how to do business. I learned a lot from them. Business grew in my territory—so did salary. All conceivable plans were followed to boom business on Star Hams, Simon Pure Lard, Armour's Soaps, Extract of Beef, Veribest Canned Meats, Mince Meat, etc. I issued weekly bulletins, salesmen's papers, ginger talks, held conventions, and met bodies of salesmen all over the country. I ran direct to trade campaigns to all the retail dealers, strong business-bringing stuff.

The more success I had the more I was convinced that I should devote my time exclusively to advertising and sales. I had the fever, chronic of 15 years' standing. It burned me up. I had been handling big things—sales over four million per year. To specialize on sales and advertising, to drop all the other details, was my ambition. The time seemed ripe, I resigned.

April 3, 1909, I hung out my sign thus:

——— —. ———,

CONSULTING SALES AND ADVERTISING MANAGER

This bald recital of experience would not impress all classes of men. Its construction, however, is as good as can usually be obtained in a letter of this kind, or in any general application.

The better way is to select a firm whose employ you wish to enter, and then make a well-directed effort to get there. Your selection should be carefully considered, and should be based upon the opportunities for advancement rather than upon the chance of an immediately larger salary. You should be willing, indeed, to accept a lower salary in order to secure the desired change. If you have not confidence enough in yourself to do this it means that you are simply discontented or else you lack the stamina to back your ambition.

When you have picked out the firm and are sure that it is the place for *you* there still remains the harder task of showing that you are the man for the place. One big asset is your desire to go there. But it is not an argument, unless you make the employer feel that it is really based on your suitability for the work and your intention to devote the rest of your days to it. Employers are justly skeptical. They have seen too many fellows who thought they were born accountants or ad-men, only to change their minds after the first taste of hard work.

So you should spend most of your energy finding out the best way to reach the employer. Take an inventory of your life and see what there is in it that will help him. See what qualities of your character are demanded in his business. Then adopt a tone that will be adapted to him.

It is hard, you say? Of course. Otherwise, everybody would be doing it. And it is only because it is distinctive that you can profit by doing it.

You may find that the circumstances demand a more extensive campaign than a single letter. You may want to use one letter to gain attention. Remember that a few words about the reader's business will do that more effectively than a page about yourself. The few words may be of praise or of blame. They should at least show that the firm interests you. You may later find that you interest the firm.

No general rules can be given for the procedure. It varies with the individual. One young man introduced himself to a firm by calling attention to a fault in the plan of the firm's new building which would have made the work of checking up delivery men both difficult and inefficient. Another pointed out a possible improvement in a certain sales-letter. Another suggested an advertising slogan that was adopted by a firm—and the young man with it.

Such cases are, of course, rare. But cases are not so rare where men have secured positions by unsolicited letters that were adapted to the reader in argument and tone.

The following unsolicited letter was successful in obtaining a position with a large jewelry concern in New York City. The names used are, of course, fictitious.

Mr. John Jones,
12 James Street,
New York City.

DEAR SIR:

The possibility of securing a position as a bookkeeper with your concern has suggested itself to me and with this object in view permit me to give my qualifications.

I am twenty-three years of age and possess a high school education. I have been employed during the past five years as a bookkeeper by the White & Hodge Co., Manufacturing Jewelers, and have been given to understand that my work is satisfactory. I am attending the evening sessions of the New York University School of Commerce, Accounts, and Finance.

My reason for desiring to make a change is to gain the training and opportunities that a concern of your reputation and size affords.

I can refer you for information about my character, ability, and honesty to the White & Hodge Co., of Newark, N. J., and to John Williams, also of Newark, N. J.

I trust that you will grant me a personal interview, at which further details can be discussed.

Respectfully yours,
THOMAS SMITH.

CHAPTER XI

ANSWERS TO COMPLAINTS

133. *Necessity of them.*—It may truthfully be said that the best way to answer complaints is to conduct business in such a way that there shall be no complaints. But, as a matter of fact, no business was ever so conducted, and while human nature remains in its present imperfect state the business man will always have to smooth over a great many disputes and difficulties that arise despite all precautions. And to appease a man who believes he has just grounds to complain and still keep him a friend requires the most careful use of the letter-writer's art. But before considering the answer to a complaint, it is worth while to consider the way in which a complaint should be written, if you have to make one yourself.

134. *How to make complaints.*—Courtesy is the most necessary quality in a complaint since it is the one most likely to be violated. A man who has a grievance is tempted to express himself as bitterly as he feels. But harsh language almost never does any good, and very frequently delays settlement of the difficulty. It usually leads to an interchange of compliments that is degrading to both parties concerned and leaves them sworn enemies. Such exchanges of sarcasm and vituperation as the following[1] are by no means uncommon:

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[1] Actual letters except for the names. Quoted from *Commercial Correspondence* by Albert G. Belding.

Utica, N. Y., Jan. 31, 1905.

The Jones Shoe Company,
Brockton, Mass.

Gents:

Rip, rip, rip! is the order of things with us since we received that last case of so-called ladies' fine shoes. What are they made of, anyway? Is it leather, or an imitation, and what did you use for stitching, paper or thread?

Our patrons are returning shoes from that case on an average of three pairs a day. What do you suppose we are going to do with such shoddy? We thought you were real shoe men who understood their business. We expect to hear from you right away, quick.

Yours, etc.,
Peter Rowe & Sons.

Brockton, Mass., Feb. 2, 1905.

Messrs. Peter Rowe & Sons,
Utica, N. Y.

Gentlemen:

Your very kind favor of the 31st ultimo is received and we are obliged to you for your pleasant way of putting things. Your letter comes to us as a beautiful sunbeam on a dark day. You must have had quite an inspiration to enable you to write such a gem.

Now when you get cooled off and can come down to business, send us the shoes returned to you, together with the balance of the defective case, and we will see whether we can do anything for you. Again thanking you for your favor, we are,

Yours truly,
The Jones Shoe Company.

It is always well to be sure in the first place that you have a grievance. You may have apparent grounds for complaint when in reality the other man is no more to blame than yourself. He may not even know of the

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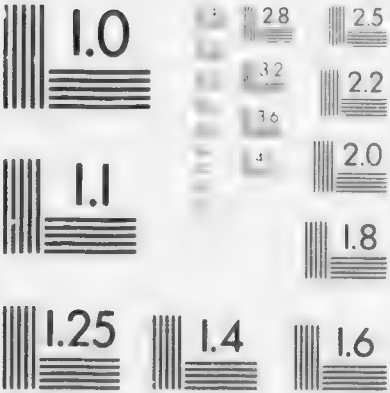
(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

difficulty. Therefore, it is well to tell him the whole story clearly and simply. Then you may state how you wish the damage repaired, or wait for him to make the advances.

135. *Answering ordinary complaints.*—When some one writes to you complaining of shortage, or damage, or delay in receiving his goods, or the like, your task is more difficult. Especially is this true if his letter is angry in tone. He must be pacified and kept a customer if possible. To this end it is well to begin the letter with an expression of regret and sympathy. Then you can explain how it was that the cause for complaint occurred, and show that it is not likely to occur again. You would naturally end by expressing a desire for a continuance of his patronage, and assuring him of better service in the future.

If the damage or delay or other trouble was not caused by your fault, but by some mistake or negligence of the transportation company or other agency, the task of explanation is comparatively easy. Settlement in such a case is also easy. If, on the other hand, your company is responsible, it may be more difficult to pacify him, and keep his patronage. It is best to shoulder the responsibility and be frank about the matter. But at the same time you may show that precautions have been taken to avoid a recurrence of the difficulty.

In doing this, you should be concise and specific. Long-winded, vague explanations and promises are valueless. Nor is it necessary to reveal all the inside workings of your business to show how the mistake occurred. The main point is to soothe his ruffled feelings and convince him that service in the future will be all that he can desire.

136. *Example of what not to do.*—The following example is a good instance of what not to do;

THE QUICK-PRINT COMPANY,
23 EASY STREET,
NEW YORK CITY, January 2nd, 1909.

GENTLEMEN:

In answer to yours of the 29 ult. You complain that the catalog we printed for you was not delivered until two weeks after the date we promised and the paper was heavier weight than you ordered, thus increasing your postal bills, and the ink on a considerable part of the edition poor. Of course you can't expect first-class work at the price you pay. You could not get anywhere near as good done anywhere else at the price. Besides, we think you are unreasonable in kicking about the paper, which is of a better grade than the one you ordered, which could not be procured at this time.

We cannot always be responsible for delays. This time it was a strike that tied up our establishment for several days. Then many of the men were green and so could not work as well as the old. It was one that caused the bad ink, by letting it dry on the rollers, but we have threatened to discharge him if it happens on one of your jobs again. There probably was not more than 5 per cent damaged in this way, which is not very serious. We are sorry that it happened, for we like to have a reputation for good work, no matter what the circumstances are. We will do better next time.

Hoping you will give us a chance to show you what we can do when we try and thanking you in anticipation, we remain,

Very truly yours,
THE QUICK-PRINT COMPANY,
Per I. B. SLOW.

The following letter shows a better way of dealing with this situation. Notice that the arguments used are substantially the same; the difference is in the presentation:

GENTLEMEN:

We share your regret that there was such a delay in the delivery of your catalogues, and that the paper and ink did not quite come up to your expectations. Even at the low price we charged you for the work, we had expected to turn out a first-class job.

You would probably, however, have had very much the same difficulties with any other firm you had given the work to. As you may have noticed by the papers, practically all the printing establishments in the city have been tied up for the past month with the general printers' strike. We were therefore compelled temporarily to hire green men who were unable to do the work so rapidly or so well as our own employees, who had been with us for many years.

You can see therefore that we labored under great difficulties in turning out your work. An additional difficulty was the fact that the mills have discontinued making paper of the grade you ordered. In order not to increase the delay, we took the liberty of substituting in place of it a more expensive grade. No doubt the quality will partly compensate you for your extra postal bills; however, if you will send us a statement, showing the extra charge, we shall be glad to deduct that from the face of the bill. We shall also be glad to allow you a discount for any imperfect copies which you may return to us.

As I said before we are very sorry indeed that you were compelled to suffer this annoyance. Our old men have now returned to work, and we have installed some new machinery so that we shall be in better position to serve you in the future than we have been in the past, and assure you that you will not be subjected to similar difficulties again.

Very truly yours,

137. *Answering complaints about goods.*—When someone complains of the goods themselves—that they are not as represented or are not worth the price—a

delicate touch is needed. This is especially true if the writer demands some rebate. Whether you yield to this demand or not is a question of business policy into which we cannot enter. If you do not, the reasons may be concisely stated. In any case you need to free yourself from the charge of misrepresentation and at the same time avoid any implication that his claim is not made in good faith. The following letter handles this situation fairly well:

Dear Sir:

We have read your letter of June 8th carefully and feel deeply sorry that you are not satisfied with the goods sent you. If you will kindly state just what the goods are and when they were shipped, and will tell us just what is the matter with them, we shall be able to take up the matter in detail and tell you what can be done. We want all our customers to feel that they are well treated when they deal with us, and you will find us anxious to make every fair adjustment that is possible.

It would help us greatly in tracing the shipment if you could send us the invoice you received through the mail, and if you would check on that the articles which have disappointed you.

We shall do our best to arrange the matter to please you.

Very truly yours,

138. *Answering unjust complaints.*—Some complaints are, of course, utterly unjust, and the claims unwarranted. In such a case you must be courteous but firm in telling him that you are not at fault. Do not tell him he is "barking up the wrong tree," or 'kicking about nothing." In fact, the word complaint and similar words, should be kept out of your letters. But clear yourself of the charges in a dignified way and suggest that he take especial pains to verify his assertions.

The case given below will illustrate the right and the wrong way of handling a matter of this kind. A small furniture dealer in the upper part of New York State ordered an assortment of brass beds from a wholesale house that had been supplying him at intervals for some time. He neglected to give an adequate description of the goods, on the supposition that a previous order would be duplicated. The goods sent him were in the dull or satin finish, whereas he had expected the bright finish. He then wrote the following letter to the wholesale house:

Potter & Co.,
New York City.

GENTLEMEN:

Your shipment of brass beds ordered by me on the 17th inst. arrived yesterday and are a great disappointment. They are not what I wanted, having a dull finish instead of a bright one, and are very unattractive. I shall not try to sell them, for it would not be any use. You will have to take them back.

When I sent the order I did not say anything about having the finish different from those I have bought of you before and of course I wanted the same. I can't use these beds. Send me the kind I ordered and let me know what disposition to make of these.

Very respectfully yours,

ACME FURNITURE CO.

The first letter given below shows the wrong method of dealing with him. It has a patronizing attitude and would surely antagonize. The second is adapted to his mood and gives him information that would tend to smooth over his ruffled feelings and increase his friendship for the house.

Gentlemen:

We are very sorry to hear that you were disappointed with our last shipment of beds. You say that you can't use these beds, but you have never used them, so you do not know what we do. The dull finish bed is the fashionable bed at present, and only stay-at-homes buy the bright finish beds. Many a man has told us that he is selling three and four dull finished beds to every bright finished one. Others have completely dropped the bright finished ones from stock, and many manufacturers have ceased making them. Just put our beds in your window and you will soon send us an order for more.

Very truly yours,

Potter & Co.

Gentlemen:

We are sorry that we have caused you disappointment in regard to the shipment of brass beds we sent you on January 18th. Of course, we shall be glad to exchange them if you desire.

At the same time, we are not altogether sorry that we sent the dull instead of the bright finish because we feel that the mistake will turn out to your own profit, and that you will be glad you have not stocked up with bright-finished beds.

We feel this way because in New York City, where the trend of fashion is usually shown first, the bright finish is going out and the dull finish coming into style. In fact, this is so much the case that we can hardly get any more of the bright finish style from manufacturers.

We are inclosing a clipping from the *National Commercial Press*, which will surely interest you. By it you will see that three satin finish beds are now being sold for every bright finish one.

We believe you can make more profit on the dull finish beds (as you will see by the clipping), and so urge you to keep them and remit at your convenience.

They are not costing you any more than the bright finish beds would elsewhere.

Yours truly,

Potter & Co.

Another example of a slightly different kind:

DEAR SIR:

We regret to learn that you were not pleased with our last shipment of canned goods, and regard them as unsalable, because of their unattractive labels.

It is true that we have preferred to put the money into the goods themselves, not into a brightly-colored label. But the proof of the pudding is in the eating, you know, and when your customers have once tried our Eclipse brand they will be satisfied with no other.

You might put the goods on your shelves, at least. You may find that they disappear so fast that the scenery is not marred by them.

We carry brands with bright labels, of course, but the Eclipse is so far ahead of them at the price that we have almost decided to discontinue the others.

You are not the first to eye with disfavor the rather simple and unobtrusive appearance of this line of goods, but if you put them on your shelves and call your customers' attention to them occasionally for a week or two you will find that they *sell*. If you do not have this experience, you will be the first of our many patrons to be disappointed.

For whatever their looks may be, they are the *best goods at anything like the price.*

Very truly yours,

139. *Answering inadequate orders.*—Sometimes a concern receives an order which omits some essential details. The answer to this, requesting a better order, should be handled delicately, much as an answer to a complaint is.

February 20, 1908.

Mr. James Shevlin,
Somerville, N. J. (?)[1]

DEAR MR.[2] SHEVLIN:

We hereby[3] notify you that your esteemed[4] letter of the 16th inst. was received, and received[5] prompt attention. We are unable to fill your order, however, as the said order[5] does not tell what kinds and quality of goods you want. Moreover[6] you do not state how you wish the goods[5] shipped, and enclose no funds.

If you will send the necessary information regarding the quality and kind of goods desired, and enclose a sufficient amount to cover transportation at least, we will attend to your order immediately.

Yours very truly,
JONES BROS.

The following is a correct answer to a letter ordering goods:

James Shevlin, Esq., February 20, 1908.
Somerville, N. J.

DEAR SIR:

We were pleased to receive your order of November 16, but as we wish to be sure of filling it to your entire satisfaction, we would ask that you furnish us with a little additional information regarding the articles you desire.

The Mason fruit jar, quart size, is the kind which we sell to most of our customers. The price is one dollar ($1) per dozen. Perhaps this brand and size would suit you unless you have some especial preference.

We would also ask that you denote the size required in shoes, and the price you wish to pay for them. A fuller description will be necessary for the other articles, too, in order that we may select them to as good advantage as though you were here in the store and could make your own choice.

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[1] Do not insult a customer by a question mark.

[2] "Dear Sir" should be used in a purely business letter.

[3] Such a word as "hereby" is generally unnecessary, and gives a deadening formality to a letter.

[4] A meaningless word.

[5] Repetition of words should be avoided.

[6] "In addition" would be much better.

We want to have the goods meet your best expectations and shall be pleased to have you write us fully so that complete satisfaction may be insured.

Yours very truly,
Litt Bros.

CHAPTER XII.

SALES LETTERS

140. *Difference between sales letter and advertisement.*—It is estimated that over one hundred and twenty million dollars are spent in postage annually in the sending of sales letters. Five-sixths of them probably never are read; less than one-twentieth of them secure any response. A difference of half of one per cent. in returns on a letter may make all the difference between a fair-sized profit and a considerable deficit. In view of this, it is important that the sales letter be so constructed as to have the best possible chance of securing favorable response.

Many people labor under the supposition that writing an advertisement and writing a letter are practically alike. They are not. An advertisement enclosed in an envelope and sent under a two-cent stamp does not by that fact become a letter. *A letter is a personal communication to an individual.* It is, or should be, so directed to him as to make a favorable impression. It must be adjusted to him in point of view, in language, and in argument.

An advertisement, on the other hand, appeals to people in the mass. There may be some adjustment, but it is only of the most general kind. An advertisement that appears in a trade journal going to engineers will naturally be more technical than one that appears in a popular magazine. An advertisement in a Southern newspaper may not be the same as one in a Northern newspaper. One in a Boston paper frequently differs from one in a New York paper. Some attempt is made to direct the appeal to the class of readers the medium reaches.

But the adjustment is made to a class or type, and the appeal is to a class or type. An advertisement is at best a lecture or sermon rather than a personal conversation. Attempts to make advertisements conversational usually result in a fatal loss of dignity and utter failure to accomplish the desired end. No man looks at a newspaper or magazine as conveying a personal message to him. He does not buy the publication for the sake of the ads., and the reading of them is only incidental to the reading of the editorial columns.

In the letter, on the other hand, it is equally fatal to adopt a method that savors of preaching or lecturing. The same letter may be sent to one hundred thousand other people, but to each man or woman it must come as a personal communication, if it is to reach its highest point of effectiveness. It is a message to John Smith, not to the world at large, nor even to any class in the world. No matter how many John Smiths there are, the appeal must seem personal to each one.

There are other differences between the letter and the advertisement which are apparent to even the most superficial observer. The advertisement has the great advantage of type display, distinctive form, borders, ornaments and illustrations, and even color, in presenting its appeal. These advantages partly compensate for the disadvantages of having to force itself on the reader's attention, and having to compete with other advertisements. The fundamental difference, however, is the greater intimacy of the letter and its greater possibilities of adaptation.

The essential similarity between the advertisement and the sales-letter is that of purpose. Both may be considered, roughly speaking, "salesmanship on paper." Both attempt to make the reader buy an article for which he has no need,—at least no need that he has heretofore recognized. Both do so by performing certain definite functions, though in different ways.

141. *Functions of the sales letter.*—The four functions to be accomplished by every sales appeal are as follows:

(1) Attracting attention;
(2) Arousing desire;
(3) Convincing the mind;
(4) Stimulating action.

This does not mean that every sales-letter performs, or tries to perform, all four of these functions. Few do. The majority of letters are in response to an inquiry that shows interest. Many are but links in a chain of letters that make the complete sales appeal.

The same thing is true of advertising. Only direct mail-order advertisements, as a rule, attempt to make the complete sales appeal. Frequently a series of advertisements are designed simply as reminders. Action results from them, but so indirectly that the impulse is not always traceable. We ultimately ask for Blank Soap; we may not remember having seen it advertised, but we are familiar with the name and believe that it is good.

Sales-letters never work in so intangible a way as this. They always have a definite purpose, and almost always try to get direct action. How much of the other functions they perform depends on various factors, which will be fully discussed in a later chapter.

142. *Typical sales letter analysed.*—For our present

purpose, however, it will be best to study the sales-letter that does perform all the functions. We can then see how the construction varies under different conditions. The letter given below is a good example of the complete sales-appeal:

HOW TO GET A POSITION AND HOW TO KEEP IT

is the title of a little book that business men and editors say is the most sensible and helpful thing ever printed on its subject. Contains the boiled-down experience of years. Written by an expert correspondent and high-salaried writer of business literature, who has hunted positions for himself, who has been all along the road up to places where he, in turn, has advertised for employees, read their letters, interviewed and engaged them—who is now with a company employing 2,700 of both sexes, and all grades, from the $3-a-week office boy to a **$75-a-week specialist.**

HOW TO GET A POSITION AND HOW TO KEEP IT treats of what one should be able to do before expecting to find a good position; takes up the matter of changes; advises how long to hold the old position; tells what kind of a new position to try for; explains the various ways of getting positions; suggests how the aid of prominent people can be enlisted; shows the kind of indorsements that count; teaches how to *write letters of application that COMMAND attention;* gives hints on preparing for the interview and on how to make the best impression; tells what should be done when you are selected for a position and take up your duties; deals with the question of salary before and after the engagement; with the bugbear of experience; the matter of hours. and gives pages of horse-sense on a dozen other important topics. The clear instructions for writing strong letters of application, and the model letters shown, are alone worth the price of the book. Not one in a hundred—even among the well-educated—can write a letter of application that convinces. *How many of* *yours fail?* The engagement usually depends on the interview; and the interview cannot, as a rule, be obtained without the impressive letter. Consequently, the letter is of tremendous importance.

If you carry out the suggestions set down in plain language in this book, you can hardly fail to land a position. And I am offering the book for *twenty-five cents a copy.* Just think of it! The principles and plans outlined in its pages have been the means of securing high-salaried positions for its author and for others, and this valuable information is yours for the price of five car rides.

This is my offer: Send me a 25-cent piece in the enclosed coin-card, or twenty-five cents in stamps, and I'll mail you a copy of HOW TO GET A POSITION AND HOW TO KEEP IT. If, after reading the book, you do not feel it is worth many times its cost, just tell me so, and return the copy in good condition. I'll send your money back without any quibbling. Could any offer be fairer?

Order to-day—now. Next week there may come to your notice an opening that may be the chance of a lifetime—when my little book will be worth its weight in gold. Besides, it tells how to create openings when none are advertised. You need not write me a letter. Just write your full name and address on the back of this sheet and wrap your stamps up in it, or put your name and address on the coin-card after you have enclosed the 25-cent piece. I'll understand.

Write plainly. I am selling the book so cheaply that I cannot afford to have any copies go astray in the mails.

Yours truly,

A study of this letter will reveal the fact that it accomplishes all the functions of a sales letter. It uses head-lines at the start to attract attention. This is not ordinarily considered the best method, because it takes away something from the personal element, but here the main point is to get every person to read the letter who will be interested in the book. The first paragraph then gives the briefest possible description of the nature and purposes of the book and at the same time convinces the reader of its authority by telling just what the writer's experience has been.

The second paragraph gives more in detail the contents of the book and makes a strong personal appeal to the reader to apply these things to his own case. The next paragraph still further increases his desire by telling him that if he carries out the suggestions in the book he can hardly fail to "land a position." It makes the price concrete and relates it to his everyday experience by stating that it is the price of five car rides.

The reader is further convinced in the next paragraph by the offer to return the money if he does not feel that the book is worth many times its cost. This removes the last obstacle in the way of his ordering. A further strong stimulus to immediate action is given by reminding him that his opportunity for a good position may come any day and that he therefore needs the book at once. The directions for ordering are given specifically and are so simple that anybody can understand them and act upon them.

The closing paragraph is especially strong. It emphasizes the value of the offer by stating that the margin of the profit is so small that the writer cannot afford to have any copies go astray in the mails.

The above letter illustrates all the important points in the construction of the sales letter. It will be useful, however, to take up each of the functions in detail and to discuss the various ways in which they may be accomplished.

143. *Attracting attention.*—The beginning of a sales letter must attract attention. An unread letter is only so much waste paper. No matter how appealing the description, how good the argument, or how strong the stimulus, these are of no avail unless the beginning makes the receiver a reader.

To be attractive, the first paragraph must be reasonably short. A long paragraph repels the eye by its very mass, and discourages reading. The first sentences should also be reasonably short and the words fairly simple. The beginning idea must be grasped instantly. No busy man will read and re-read the first sentences of a letter in order to find out what the writer is driving at. He certainly will not, unless he is sure it is to his interest to do so.

Examples:

Bad	*Better*
GENTLEMEN:	GENTLEMEN:
If those who purchased from you in the Spring paid you a good profit; made good crops every year, considering local conditions; paid you promptly on October 1st, and had to come back to buy from you again the following Spring (as you had exclusive control of the line) you'd make bigger profits—easier profits.	You know it's easy to sell some brands of Fertilizers—in the Spring. The hard time comes around October 1st, when the notes come due.
That's why you'll be interested in taking on the agency for **SMITH'S** chemically-double-checked **FISH SCRAP** Fertilizers.	On October 1st is when **YOU REALIZE** that with Fertilizers it's what is **IN—NOT** on—the sacks that counts. You, no doubt, found this particularly so in the past Fall.
	In any season **SMITH'S** chemically-double-checked **FISH SCRAP** Fertilizers will help you.

The beginning must be specific. General statements are likely to be trite, for they are used by many people and are applicable to a number of different propositions. When the writer says, "We have a machine which will surely interest you, because of its money-saving properties," he says only what thousands of other people have said, and the reader is not in the least attracted. The more definite the initial statement can be the better.

Examples:

Bad	*Better*
In former years purchasers of merchandise settled by notes which the merchant took to his bank and cashed, giving him immediately available capital, but nowadays merchandise is sold almost entirely on open account; long dating and with decreasing profits. In order to maintain an average of profits an increasing volume of business is necessary and consequently additional capital is required.	When your grandfather sold goods he received notes which he took to his bank and cashed. This kept up his working capital. You have to work under different conditions. Your merchandise is sold almost entirely on open account with long dating and decreasing profits. To maintain your average of profits you have to do a larger volume of business and you must have additional capital.
The problem therefore that confronts the merchant and manufacturer is HOW TO PROVIDE, LIVE, ACTIVE, ADDITIONAL WORKING CASH CAPITAL WITHOUT taking a partner and dividing the profits and WITHOUT the worry of undependable bank accommodations.	The question you must answer is HOW TO PROVIDE LIVE, ACTIVE, ADDITIONAL WORKING CAPITAL WITHOUT taking a partner and dividing the profits, and WITHOUT the worry of undependable bank accommodations.

Closely related to this necessity of being specific is the necessity of being concrete. There are only a limited number of abstract truths in the world, but the concrete manifestations of them are innumerable. So, if our statements are concrete, they have the chance of being new to the reader. Moreover, the average person is more interested in facts than in theories. He doesn't want sermons or tracts; he wants the truth as it is expressed in terms of everyday life. He wants things that are tangible, that are perceived by the senses. He is not interested in general statements that bring no image to the mind.

Examples:

Bad	*Better*
MY DEAR MR. JONES:	MY DEAR MR. JONES:
A certain great financier once refused to see a caller on the ground that he was too busy.	J. Pierpont Morgan refused to see a reporter for the *New York Herald* on the excuse that he was "too busy."
The caller asked what his time was worth and was told that it was worth a very large sum. The caller said that he would pay that amount, and upon being granted the interview he carried out his promise.	"What's his time worth?" the reporter asked. Mr. Morgan's reply was, "$100 a minute." "I'll give him that," said the reporter. It took just three minutes to get the information he wanted, and Mr. Morgan was handed a check for $300.

The beginning of the letter should be directed to the reader. "We beg to announce" is an interest-killer. So are most other beginnings that use the first personal pronoun. This is not merely because they are likely to be trite, but because they are about the writer. The reader has his own interests and the writer should adapt himself to them. The second personal pronoun, "you," should dominate the beginning, but this is really less important than taking the point of view of "you." The beginning should bring home to the reader the impression that the writer is interested in him and his problems and is attempting to assist him in solving them.

Examples:

Bad	*Better*
I wish to call your attention to a New York business book I have published and which is the latest and most authoritative work on its subject, that of "Business Law," which is of great and constantly increasing importance in the world of affairs to-day.	You do not know what day some question of business law may come up in your own experience that will demand immediate answer. On the answer depends perhaps the success or failure of your venture. If you have already felt that need, you will certainly want to examine ———'s "Business Law."

It is not enough that the beginning should be attractive; it should also be apt. In other words, the attention should be drawn toward the specific thing we are selling. There are many cases of misspent attractive value. Writers frequently adopt freakish and unusual methods of expression simply to make the reader listen to them and then talk about something else. Such an attempt is worse than useless, because the reader feels, and rightly feels, that he has been deceived. His attention has been secured by a trick and he resents it. The Morgan letter is an illustration of this fault. Here is another example:

DEAR SIR:

If Bill Jones tells you the moon is made of green cheese you know that Bill Jones is a liar, but is it reasonable, because you know that Bill Jones and Mike Smith and a few others of like ilk are liars, to assume that everything that is told you is a lie and that all engravers are liars? We realize that you and every other user of engravings receive numerous letters from engravers, large and small, East and West, making all sorts of unsupported claims as to quality, ability, service, etc. We realize that an engraver with an outfit of the vintage of '76 and ideas quite as obsolete can talk just as loud and make just as strong claims as the thoroughly up to date and well-equipped competent engraver. That is why it is hard to talk engravings and arouse interest by mail, and that is why we have taken the liberty of starting this letter in such a familiar tone, and such plain language, for which, now that our purpose has been accomplished and your interest aroused, we most humbly apologize.

Not only should the attention be directed to the article, but it should be done in a positive way. It should not be by the use of negatives, such as "don't throw this in the waste paper basket." Neither should it be done by attacking competitors, or by calling attention to the darker side of the picture. The example given above illustrates this. We are not likely to buy engravings from this company because we know that other companies make dishonest representations. In no case are we likely to feel more convinced of the writer's honesty and integrity because we have been told that other people lack these qualities.

So far as possible, the beginning should avoid all suggestions that are unpleasant to the reader. The distaste aroused by unpleasant associations may easily be communicated to the rest of the letter. Just as a slimy frog is a bad trade mark for coffee, and a ragged tramp is an undesirable illustration in advertising a brand of whiskey, so likewise is an unpleasant idea harmful to a sales-letter. It is unwise to begin a letter to sell mining stock with the statement that millions of dollars are lost yearly in unwise investments. If you are trying to sell investments, or almost anything else, make the first suggestions of your letter as pleasant as possible. Here is a mild illustration of the negative beginning:

> Would you care to ride in a speedy automobile if the chauffeur were blindfolded? Isn't it reasonable to suppose that an operator can do better and faster work and make fewer mistakes if he can see plainly at all times just what he is doing?
>
> The JONES VISIBLE Adding and Listing Machine, manufactured at Wilkesbarre, Pa., is the only machine on the market which shows the items as they are listed and totals in direct line of vision.

To sum up, then, the beginning of a sales-letter that has not already been preceded by something that has aroused interest in the proposition should be so constructed as to be attractive and apt. It should be easily read, should be specific and concrete, and should take the reader's point of view. It should draw attention to the proposition, not by negatives but by giving suggestions that are distinctly pleasant and distinctly related to the article to be sold. It should do all this quickly, and without a single waste word.

144. *Selection of talking-points.*—Well begun is half done. If the beginning of the letter attracts the attention of the reader, the most difficult part of the work has been accomplished. It now remains to make the reader desire the article, to convince him that he must have it, and to stimulate him to do something in the direction of getting it.

Arousing desire is most frequently accomplished by description. Having shown the reader that he has a need, you must show him how you can supply that need. You must show him what the article is like, how it is made, and what it will do. You can usually do this to some extent by enclosing circular material, but there must also be something in the letter that will give him a fairly definite idea of the article and make him want it.

The description must first of all have unity. It is impossible to tell everything about an article in a letter. Careful selection of the "talking-points" is essential. You must concentrate on the distinguishing characteristics of your article. Show how it is different *and better* than anything else of the kind.

There are usually two sides to an appeal: the cost and the value. Value is not merely a matter of intrinsic worth and utility, but of quality, beauty, durability, style, exclusiveness, and other elements that appeal to human beings. Before you begin to write you have to decide which of these elements in your article are most essential for appealing to your audience, and which are so unimportant as to be omitted altogether. The cost element can almost never be neglected.

Your choice of talking points depends not only on the article itself but on competing articles. It depends even more upon the class of people to whom you are trying to sell. A farmer's desire will be reached in a different way from a business man's or a professional man's. A woman's must be reached in still another way. This matter is so important that it will be discussed at length in the next chapter.

It may be said in passing that, from the point of view of merchandising, a careful analysis of the situation, including the article itself, the competing articles, and the audience, is far more important than is the construction of the letter. The success or failure of the whole selling plan depends largely upon it. Yet it has sometimes happened that two letters on the same proposition to the same class of people under the same conditions have produced widely differing results; sometimes one has produced twice as many orders as the other. It is therefore clear that the right presentation of the talking points is a matter of the utmost importance.

Let us assume that the letter is sent to business men. To them the efficiency appeal is the most effective; that is to say, the combination of cost and service. Take, for example, a typewriter. If the price is lower than that of most standard machines, $65 say, we need only show that the machine is as good as standard machines; the price is the main talking point.

It must always be remembered that the price is not so important as the *reason* for the price. Even the retail store has discovered that it is not sufficient to say "$30 overcoats for $20." They explain how the manufacturer found himself overstocked and sacrificed his entire product at a fraction of its value. The readers get a concrete picture of the great distress of the manufacturer and see in it a splendid opportunity for themselves. The cheap stores go a step farther and say: "We are being crowded to the wall. Our creditors will not let us alone. We must have money. No reasonable offer refused."

So, in the letter that concentrates on price, you must *show why* your price is low. You may show how enormous production has cut your costs. Better still, you may show how your plan of selling direct has eliminated the middle-man's profit. In any case, your reader must see in your letter a remarkable opportunity to profit by the conditions you picture to him.

The price appeal is also used as a part of the stimulus to action, in many cases; and will be further discussed later in the chapter. Sometimes the price is not mentioned until a description of the machine has shown that it is the best machine of its kind; then the low-price appeal strikes with added force.

But if the price is standard, the talking point must be some feature of difference, some distinctive superiority. It may be that the machine is easy-running, or that it is more accurate than other machines. It may be that it has the possibility of using a variety of types or all sizes and kinds of paper. Whatever the point of distinction, it should be clearly brought out in the description. It must not be buried in a mass of unimportant details that are common to all competing machines.

145. *Description of article.*—Besides being unified—bringing out clearly the talking points—the description should be as concrete as possible. It should make an appeal to the senses. To say that the machine is easy-running is not sufficient. To say that it has ball bearings is more specific, but does not particularly arouse a desire for it; to say that you are not tired after using it makes a stronger human appeal. "No three o'clock fatigue" sums it up concretely in a few words. It appeals to the senses and arouses desire. The following are a few other descriptions that illustrate this point.

> That is the reason why you will be interested in the Harvard Valve of simplicity. There is not an unnecessary part in its whole construction. There are no plugs to stick; no seats to unscrew, no discs to be reground, no parts to be re-babbitted. Harvard construction does away with them all.

> What would you say of an oil burner that operates on a fan blast of 8 OUNCES, is practically noiseless and MECHANICALLY SPRAYS the oil into a very fine MIST by means of its patented spraying plug? You will agree with its users throughout the country that 8-oz. air pressure means a saving

in power and a mechanical spray is far more efficient and economical than the old-fashioned injector method which does NOT ATOMIZE the oil.

Indian Cedar Canoes are peculiarly adapted to the needs of the canoeist who has to get his arms back "in trim" for the summer competitions. They are light. Of course, most canoes are not heavy. But the Indian Cedars weigh only 42 pounds. They are so light because we select the lightest, yet at the same time the firmest wood for the manufacture of each canoe.

These books answer all those questions that pop up unexpectedly every day; the little business puzzlers that harass and hinder you most; how to key an ad; how to buy for a quick turn-over; how to say the right thing in a business letter; how to collect a bad debt without causing unpleasantness; how to get a testimonial from the customer who complained.

Ready for quick references are hundreds of just such subjects, all indexed and waiting but a turn of the page and a glance of the eye—to get just what you want. You are given a complete business dictionary; all kinds of weights and measures; important facts and pointers on business law, correspondence, proof-reading, copyrights. patents, corporations, banks, drafts, checks, exchanges, insurance, leases, common carriers, interest, lightning calculation methods. This mere letter could not even hint at one-tenth part.

It will be noted that the descriptions given above differ in purpose and in the type of persons appealed to. They are alike, however, in being unified, concentrated upon one talking point, and in being concrete.

Description sometimes goes even further than this. It is suggestive. It brings to the mind a picture larger than that specifically set down in words. It enters the realm of imagination and conveys to the reader an emotion as well as an idea. It wakes in him a desire that is all the more powerful because intangible. The method is dangerous, of course, unless the message is perfectly adapted to the reader. It must be close to his experience or it will seem silly.

The following examples will illustrate the use of suggestive description:

> The Harp is as old as music itself. From the dawn of history its strings have vibrated to every human emotion. Modern perfection has but emphasized all its old-time thrill and power, and added the breadth and flexibility modern music demands.

> More than Dickens, Scott, Stevenson—every American will want a uniform edition of O. Henry—"The American Kipling." The death of this irresistibly witty and warm-hearted story-teller of course makes his work finally complete. The tidal wave of O. Henry popularity sweeping over the fiction-reading world makes this first beautiful popular edition a thing that is *bound to increase in value.* The eight splendid volumes with their 147 gripping stories, surcharged with humor and pathos, are a perfect treasury of fascinating and absorbing reading. O. Henry is the most sought-for author of the day. Your library demands him, your patriotism demands him, your humanity demands him.

> The beautiful rock-bound coast of Dalmatia and its numerous islands, winding channels opening into noble havens, in which are ensconced quaint old cities nestling 'neath lofty precipices, all these offer a new field for tourist exploration. Far from the beaten track of travel, a land thoroughly unhackneyed, the appellation of "the half-forgotten country," bestowed upon Dalmatia by the Austrians, is indeed a fitting one. What better rest-cure for an American than to traverse the streets of these primitive cities and imagine what the world was like when there were no Stock Exchanges.

The first of these appeals to lovers of music. The second appeals to lovers of literature. The third appeals to lovers of travel, especially those who are engaged in finance and business during the greater part of the year. To other people they would be mere words; to these particular classes they are full of memories and promises.

The strongest appeal is made by a description when it comes from the pen of the eye-witness. He may even bring in the first person "I" in telling what he has seen and felt. This is the method of description that has been used successfully by many correspondence schools and most mining and land investment propositions. "Here is my experience; yours can be as good," is the general summing up of the impression.

Examples:

Somehow or other I DID have the "nerve" or the grit to get out of my rut early. After a year or two of pay envelopes I squared my shoulders one eventful morning and said aloud to myself, "this won't do. I'm going to have another iron in the fire if I'm burned alive in the attempt."

A thought struck me like a blow between the eyes. I began to figure and think. Tens of thousands of dollars—a vast capital—was put up by business men of my community in the shape of bills uncollected. Thousands of people who owed money were having the use of it, without interest, when they were absolutely not entitled to it. This money should be collected and could be collected by experts. I found that the already established Collection Agencies made as high as 50 per cent. on all they collected, that there were very few of these agencies contrasted with the vast amount of outstanding bills, and that they did not use open, dignified, judicious methods. I figured that an expert should collect money in a thoroughly frank, business like manner and make a friend of every man he encountered, with the exception, of course, of the undesirable "Dead Beat," for the debtor of to-day is liable to be the creditor of to-morrow, and my idea was to build up a reputation at every step for Expert Collection Service.

Is it any wonder that the cowboys that were punching cattle on this land hurrahed so that you could have heard them a mile away when we talked of getting a railroad in here and building a town?

A town here, when there was absolutely nothing but mesquite, cacti and cattle? When we think about it now, we are not surprised that the Mexican cowboys told their friends, "*Ya estan locos los jovenes Carter.*" (Those Carter boys have gone crazy.) Well, there is no use in our telling you what we had to go through to get it there. But we will say this, that it was a great deal harder to sell land here three years ago at $15.00 an acre within a stone's throw of the depot than it is to sell 50 front feet of that same now at $500.

146. *Facts and figures.*—If desire were sufficient to make men buy, every one would own an automobile and a steam yacht. Desire is a relative thing, and its force depends upon the other desires a man may simultaneously have. Even when a man desires your article more than anything else,—and this is the effect your description should have—he frequently has to justify his purchase by conviction. It may be that the article serves his enjoyment only, but he must always be convinced that its purchase is advisable.

In convincing the mind that the purchase is wise, the letter must do two things. It must prove that the article is as represented. It must prove that it is worth the price and is better than others at the price. The usual methods are by means of logical reasoning and evidence. Of the former it is unnecessary to say much. It must always be based upon facts known to the reader or presented to him in the form of evidence.

Evidence is of three main kinds: facts and figures; testimony; and tests. Facts may be in the form of concrete statements of the performance of an article. In showing that the automobile is the most durable, we give the record of prizes won in endurance contests. In proving its speed, we mention races it has won. So it is with typewriters and many other articles.

These statements must be absolutely concrete. It is not enough to say the machine has won several prizes. The letter must specify when and where and under what conditions, unless the contest is well known to the reader. For instance: "The Blank typewriter, operated by Miss Alice Jones, won the ten thousand dollar cup in the tenth annual speed contest, held at Madison Square Garden, January 16, 1913."

The same necessity of concreteness holds good in giving facts and figures of any kind. Among the most valuable kinds of figures are the number of an article sold, and the increase compared with previous months. The following record of the amount of advertising in a business magazine will illustrate:

1911			1912		
June	206	pages	June	281	pages
July	209	"	July	286	"
August	218	"	August	291	"
September	231	"	September	317	"

Can you find a parallel to this record?

Similarly the man who says his addressing-machine saves money proves his statement by showing how the office boy at $6 a week can do the work of two high-priced stenographers, and he gives figures to show what a saving would thus be effected in a year—enough to pay for the machine twice over.

147. *Testimony.*—What people say of an article is

often good evidence. For a business man, however, it is weaker than facts and figures, because he is inclined to be skeptical of the value of all testimonials. Their use by patent medicine concerns and others to sell articles of doubtful merit has drawn them into some disrepute.

The kinds of testimony that are most useful include that of experts who are in a position to be unbiased, that of persons in high official positions, and that of persons who are known personally or by reputation to the reader. It is, of course, essential that the testimony be from a person who has no direct or indirect connection with the article being sold. The expression of praise, given (supposedly) by actors, actresses, pugilists, professional ball players, and the like, are useless for business men, and in point of fact usually have no real value. If genuine they were given for the sake of personal advertising. Testimony in the body of the letter must necessarily be very short and to the point.

The following example illustrates the good use of testimony in an appeal to business men:

> **Mr. George H. Daniels, the tremendously successful general passenger agent, of the New York Central R. R., said of our cabinets:**
>
> **"I am using several of your cabinets and find them indispensable to me in my work."**

148. ***Tests.*** The best kind of evidence, if it is possible to use it, is that given by tests which the reader may perform for himself. For instance, a paint manufacturer tells how his white-lead may be tested, a maker of acid-proof ink explains how the enclosed sample of writing may be tested, and so on. A good example of this kind of evidence was given in the letter of a paper concern. It read:

> You can prove the excellence of "Oldtown Bond" in a second. Just tear off the corner of this sheet, then tear a corner off one of your present letter-heads. Now get a magnifying glass and examine both torn edges. You find long fibers—linen threads—on ours, while on yours the fibers are short, woody.

A paint manufacturer sends a strip of wood coated with varnish and invites the reader to use a hammer on it. Whether the reader actually performs the test or not, he is impressed with the fact that the writer is willing to have the test made and consequently believes that the article is all that it is represented to be.

Here is another good example:

> This letter was printed and filled in on the Lettergraph at an expense of less than three-tenths of one cent. Can you imagine a more perfect match? There cannot be one, for the same ribbon that printed the letter was used for the fill-in.
>
> Compare the letter with work done on any other machine. Then compare the costs. You will have the two best reasons why you should buy a Lettergraph.

Another way in which tests are used as evidence is by offering to send the article on trial, thus giving the purchaser an opportunity to prove its merits before buying it. A similar way of accomplishing the same object is by telling him that if he is not perfectly satisfied he can return the article and get his money back.

149. *Psychological command.*—The success of a sales-letter—more than that of most kinds of business letters—is measured by its power to secure response. This response may or may not be in the form of a direct order for the article. The typical sales-letter we are considering aims to secure an immediate and direct order. Consequently, the latter part of the letter gives some impulse to direct and immediate action.

There are three general ways in which the letter may close with a stimulus to action. It may have the "psychological command," which is simply a direction to the reader to do a certain thing. It may remove the obstacles and smooth the path of the reader so that response will be the natural thing. It may offer some inducement that will make him fear to delay. The three methods are often used in combination.

All three methods pre-suppose that the reader has some desire for the article and is convinced of its value to him. Unless the letter has already accomplished these things, no amount of stimulus will avail. On the other hand, it is rarely that desire is strong enough to overcome the inertia of the average person. His natural tendency is to delay—to "think it over"—and desire fades away and conviction weakens until the matter is wholly forgotten.

Response must be secured at once if at all. "Trusting to receive an early and favorable reply" trusts in vain. It is unwise to end with an idea that encourages delay. "Whenever you have need of one of these valuable articles we shall be glad to have your order" discourages action. The slogan of the sales-letter should be "do it now."

The "psychological command" is true to the fundamentals of human nature and to the experience of salesmanship. "Put your name on the dotted line" says the salesman suddenly, and our hand mechanically obeys him. So the sales-letter closes "Send your order at once," and the simple command has surprising value for the majority of people.

The command in its elementary forms has less force now than when first used, because it has been worn thread-bare. It is better to put it in more original form and make it more specific. "Tell your stenographer to write for this book to-day." "Sign the enclosed order blank and give it to the office boy to mail."

150. *Minimizing the reader's exertion.*—The variations are comparatively limited, however; hence the other methods are often necessary. It is always wise to minimize the exertion of the reader so far as possible by removing the obstacles to his response. This is a part of the efficiency doctrine: eliminate unnecessary motions. So with the sales-letter a return addressed envelope or post-card is enclosed. It should be stamped, if the expense is no barrier, or if the percentage of replies is likely to be high.

Sometimes the return card already has the reader's name and address on it or some other mark of identification that makes his signature unnecessary. It has been found possible to use a signed return card in connection with an "outlook" or window envelope, so that the addressee's name and address takes the place of the outside address and avoids duplication.

One company goes so far as to attach a return post-card to the letter by thin strips of paper, and tie a small pencil by a cord to the lower corner of the letter. When the reader has finished reading the letter, all the material necessary for response is right under his hand ready for use. To this saving of exertion the "psychological command" is added.

> Here is a pencil.
> Sign the card.
> Keep the pencil,
> But mail the card—to-day.

Whatever the method of saving the reader's exertion, the "psychological command" is usually combined with it. "Fold a two dollar bill in this letter and mail it to us at once," "Put a quarter in the enclosed coin card and the book will be on your desk day after to-morrow." Human ingenuity has cut down to the minimum the number of motions necessary in responding. The reader is then directed so specifically to the one or two motions necessary that his difficulty is to *resist;* his impulse is to *yield.*

151. *Inducements to ordering.*—The third form of stimulating action is to offer some inducement. The variations of this method are numerous. Some are best with one class of prospects and some with another. Men, for example, prefer an inducement in terms of money; women, an inducement in the form of a premium article. Nearly all have as a basis the idea that the offer is made as a special privilege for a limited time.

The letter to a business man may state that the price quoted is merely introductory and will soon be raised. It may offer a special discount for a limited time. This is less useful, although sometimes effective if a good reason is given—for example, the avoidance of the holiday rush.

As a rule, the stimulus to action comes at the end of the letter, after all the other functions have been performed. If it is in the form of an inducement the beginning of the letter may bring it in also, in order to attract attention. This secures better unity, but loses something of the climactic effect. Moreover, it is not always desirable in appealing to business men, because they are suspicious of a letter that begins with "A wonderful offer," or "A magnificent free offer." In any case, the last words should leave in the reader's mind a very clear idea of the thing he is to do and should provide him with sufficient impulse to make him do it.

CHAPTER XIII

THE APPEAL TO DIFFERENT CLASSES

152. *Adjustment to the reader.*—It has been pointed out several times, but may be emphasized here, that the success of any letter depends upon its personal element. The sales-letter particularly must be adapted to the individual. It must come home to him—must "get across" to him. This result is gained partly by the emphasis of the pronoun *you.* It is gained more by choice of argument, arrangement and language.

You must know what arguments will appeal to different men. You must take the reader's point of view toward the buying of your article. Nothing is more common than to see a writer who writes for himself only —uses the arguments, the tone and the language that appeal to him. This attitude invites failure. You must talk of things that interest the reader. You must use words that are common to his daily speech and illustrations close to his daily life. You may go even farther and adapt yourself to his probable mood as influenced by his seasonal activities.

Of tremendous advantage to the writer of sales-letters is a first-hand knowledge of the people to whom he attempts to appeal. It often happens that a writer makes a great reputation by writing a successful sales-letter to people he knows, but fails when he tries to write to those he does not know. A printer who successfully sold an ink dryer by mail to other printers would not necessarily be able to sell real estate to prospective real estate buyers. On the other hand, a great Chicago mail order house was founded by a young station agent who began by selling watches to other station agents. He succeeded with later letters because he understood the fundamentals of human nature and visualized his prospective customers each time he wrote. The wise writer will spend as much time in finding out all he can about the class of people to whom he expects to appeal, as he will in analyzing the talking-points of the article itself.

It is impossible, within the limits of this treatise, to discuss the methods of dealing with all classes of readers. Even within distinct types, there are frequently sectional differences. A farmer in the Northwest is by no means the same as a farmer in the New England or Southern States. The method of dealing with farmers in each of these sections should be different. It would be not only impossible to outline these methods, but also a waste of time and space. The writer must analyze each class with his individual proposition in mind. He may then hope to make an appeal that has the right character, language and mood.

For illustrative purposes we shall take up a few of the more important classes, and see how letters to them should differ from those to business men.

153. *Arguments that appeal to farmers.*—The chief difference between letters to farmers and letters to business men is that the letter to the farmer may be very much longer. He has more time to consider a proposition in detail. If he does not give the letter a careful reading at first, he is very likely to save it for the long winter evenings. Then he can sit down with his mail order catalogs and his circulars and other material and decide what he wants to buy. Very little that is sent to him by mail is wasted. He makes a careful and pains-

taking comparison of the merits of two similar articles, so that he can be sure to get "his money's worth."

The farmer wants cold facts, and plenty of them. A single talking point is not enough. He wants to know that your article is superior to others, not simply in one particular but in all. If it is a buggy, for example, he wants to know the kind of ash used in it, the construction of the axle and wheels, the number of coats of paint and how they are put on, and the size and color and number of stripes in the decorations. He wants comparison between your article and its competitors, and he wants figures to substantiate the comparison.

The following example will illustrate this point:

DEAR SIR:

You hear a great deal these days about the value of buying direct from the manufacturer.

The manufacturer who sells this way claims that he can save you big money. He claims that by cutting out all middlemen's cost and profits, he can give you better value for much less. Your local dealer and the manufacturer who sells through dealers say on the other hand that he doesn't really sell cheaper than they do—that when he quotes lower prices he sends poorer quality. Which is right?

This question is one of big importance to you—it is one of big importance to me, too, and I want to discuss it with you on the basis of rock bottom facts.

Let's take the price of stoves, for example, because that's my business, and I know most about it, and let's take towns of from 1,500 to 2,000 people, because they are the average towns where the big majority of stoves are sold. The same figures will apply to larger towns in proportion.

In towns of from 1,500 to 2,000 you will usually find two dealers who handle stoves. These dealers will average about 50 stoves apiece—both selling about 100 per year. This dealer trade is divided up among about eight big stove manufacturers.

Now let's figure first, what it costs to sell these 100 stoves per year to the dealers in each town, then what it costs these dealers to sell them to you and your neighbors.

The first big cost of selling to the dealers is the traveling man who makes the sale. Each one of these eight big manufacturers has traveling men who visit each town about four times a year. That means 32 trips each year to each town to sell 100 stoves. When we consider a traveling man's expenses or salary, railroad fare, high-priced hotels, cigars, taking his customer to dinner and then the other items, we can easily see that each one of these stoves must cost several dollars more just to pay the expenses of these traveling men.

Then consider the dealer's profit and expenses. The local dealer who sells only 50 stoves a year must figure on making a pretty big profit on each one to meet all his expenses for rent, clerk hire, loss, and make enough extra to make it worth his while. Certainly no dealer will be content to take less than $250 profit from a whole year's stove business, and he must add at least $250 more to cover freight and expenses. This means that each dealer must sell his stoves for at least $10 more than they cost him, and when we add the expenses of the traveling man it is shown beyond doubt that every stove that is bought through a local dealer must sell for at least $15 and generally more extra just because the local dealer handles it.

Now, why should we pay this $15 or more extra just for the sake of buying from your local dealer? Does it improve the quality of the stove to have him handle it? Does the fact that he charges $10 more for a stove prove that he is giving better value when you stop to consider that it costs him $15 more just to sell it? Instead, doesn't it show that he is really giving you a $5 cheaper stove and simply charging you $10 more for it to break even.

This is the dealer's situation in a nutshell. He must charge you more for cheaper goods. He can't compete with "the Waterloo Direct to You." He must charge you more for the same value, selling so few stoves in a year he can't possibly give you as good a selection.

These are absolute facts. They cannot be explained or "knocked" away. More and more people everywhere are coming to realize them. More and more they are refusing to pay this big extra profit for nothing.

Why do you continue to do it? Why not try the Waterloo plan? It will give you a better stove, a wider selection, and save you from $5 to $40, and, remember, you take no risk whatever. Every stove is sent on approval—your money back if you are not absolutely satisfied.

Tell us what kind of a stove you want—a postal will bring our big money-saving catalog. Drop it into the mail now before you forget it.

Very truly yours,

Enclosure:

Approximately what it costs for a traveling man to make a town.

Where towns are 25 M. apart he can average [illegible] towns per day.

Hotel, $2.50 per day..........	$1.25	per town
Car fare at 3c. per mile	.75	" "
Entertainment, etc.	1.00	" "
Salary, $4.00 per day	2.00	" "
	$5.00	

A stove salesman uses catalogs, so needs no drayage for trunks, etc.—his postage is small, laundry less than $1.00 per week.

$5.00 would easily cover his average cost per town to his firm.

32 trips per year at $5.00...............$160.00

It is notable that the arguments in the above, as in most letters to farmers, are of practical common-sense nature. The farmer judges value by efficiency—only he doesn't call it that. Material, as a rule, is more important to him than fit; durability than style. Fit and style and other appeals to the æsthetic side may sometimes be used, but they must always be secondary to the utility argument. Quality to him is synonymous with utility. He may want—and often does—a solid gold watch, a perfect time-keeper, but he usually does not care to have it "the thinnest in the world."

From the foregoing it may be inferred that price is the strongest argument of all. The bargain instinct is strong in all human nature, and nowhere more than in the farmer. Generations of struggle with the niggardly soil have implanted in him a wholesome respect for the penny. For that reason the device used continually by department stores to attract buyers—that is, the use of odd figures like $24.69 instead of $25.00—influences his decision. So, too, does the statement that there are only 647 of these articles to be sold. The farmer likes exactness and detail; it is unlikely that any letter can give him too much sales material.

154. *Language and tone to farmers.*—The presentation of the argument involves the use of homely language. The words and sentences must be absolutely simple and clear. There must be nothing that is not direct and straightforward. One has only to analyze Abe Lincoln's speeches to see the kind of language that wins the confidence of the "plain people." The leading farm paper in the country, in its letters to subscribers, speaks of them as "our folks." Lack of rhetoric in the letter is not a disadvantage—quite the opposite. Even poor grammar and a fine disregard for correct spelling may sometimes harm less than it helps.

The following example illustrates the use of homely, straight-from-the-shoulder language in presentation:

THAT'S THE PROOF

After all, that's the proof of anything. Not how many wonderful talking points it has when the manufacturer or salesman is telling you about it—not what it will do under his expert hands in exhibition tests— but what it does in ordinary every-day practice— week in and week out, rain or shine, handled by the ordinary farmer. This must always be the final test of any machine. And I can't tell you how pleased I am every time I get a new letter from one of my farmer friends telling me how the Giant is just tearing over their stump lot, turning the worthless, loafer land into broad fields and big profits.

I've had thousands of such letters from every part of the country, but I am proud about every new one that comes in. So I thought I would fix some of them up this way and send them around to some of my friends.

There is no question about it—every acre of loafer land [illegible] losing you money, it means dollars and cents right out of your pocket every year. And I know there isn't a farmer who, if he really knew about my machine— how easily it cleans up the land— how it goes right after the big fellows and pulls them out just like they were saplings—who realizes that he and his boy or man can go right over a lot and easily clean up an acre a day—who wouldn't get a Giant at once. Honestly, it's no job at all to sell this to people who really know about my stump pullers and so I thought I would take this way of just showing you who don't know as plain as I possibly could just how easy and sure they work.

Here are the very photographs "Snap-shot" of some of my farmer friends right while they were working in the field. Here are the letters that came along with the pictures, explaining and telling about them. And I feel that there is nothing I can say that would really give you as good an idea of the wonderful merit of the [illegible] Stump Puller as these very letters from so many pleased owners.

And what they [illegible] you can do. You can go over your stump lots with only a boy or man to help you and turn them into some of the most profitable land you've got and at the rate of an acre a day. You can add $20.00 to $50.00 to the value of every stump acre you own, and do it in your spare time. Do you know of any other way that you can make as much money as easily?

If you could only see one of my stump pullers in operation I know you wouldn't hesitate a minute about having one, too. I'm convinced that no up-to-date farmer can see one without wanting it himself. In order to make it possible for the people in your locality to actually see one of my machines working, I am going to make a few men in each neighborhood an offer that is so remarkable—so sure—so absolutely without risk, that I am going to get at least one exhibition stump puller in every neighborhood in the country.

Just to get somebody in your neighborhood started using one of my machines I am going to give the first couple of buyers in each locality a 70 per cent. reduction, that means a $291 Giant for only $— —.— .

This is the most attractive price offer I've ever made, but I know it's going to mean big business to me in the long run, so I'm going to make it to you.

Moreover, in addition to this I'm going to send these machines out just as I do all others on 30 days' free trial. So two or three farmers in every community are not only going to get a machine at this wonderfully reduced price, but they can have 30 days to use it and prove it in every way they can conceive of to see whether or not it will do all I claim. If you think it won't, in fact, if you don't want it after you have tried it send it back and I'll refund your money just as quick as I took it.

Could I make a fairer proposition? And why shouldn't you be one of the farmers to get the advantage of my special introductory price. I know you're bound to see the advantage of a Giant Stump Puller some day and bound to have one. Why not take it now when you can get it at about a third of the regular price on my special limited offer.

Order it on approval to-day. If for any reason you can't handle it right now, send me a small deposit and I will save you one and give it to you later when you do want it on the same terms. Drop me the line about it now while it's on your mind.

——————————, President.
GIANT MFG. CO.

Some of the expressions in the above letter might not pass the critic. "Just like they were saplings," "as plain as I could," "how easy and sure they work," these are only a few. Of course, it is not safe to carry this method too far. An overdose of it simply arouses distrust. A little of it, however, will help, as will the use of such expressions as "loafer land."

The farmer's environment should also be reflected in these letters to him. Comparisons should relate to his everyday life. "So plain it can be seen across a forty-acre lot"; "Save you a lot of steps." The farmer should be visualized in his surroundings. The following example will illustrate how an argument is enforced by an analogy that he can grasp instantly:

Dear Sir:

You know all about horses, and if you needed a work horse there's no question what kind of an animal you'd pick.

You'd pick a horse that was built for work—deep chested, big boned, with the build and weight to buckle down to a heavy load and keep at it.

Why doesn't the same good common sense apply to picking an *engine* for work.

Where's the logic—when you want a *work* engine—of fooling with the delicate finicky gasoline type.

Of course, a gasoline engine is lighter—so is a race horse—but that surely is nothing in its favor as a worker. A gasoline engine will start quicker, too. So quick in fact that it gen-only races its head off till it gets hold of the load—then there's a different story.

The gasoline engine is a wonderful invention—for the automobile and flying machine. But the railroad engine that has to do real work dependably isn't of that type—nor is the engine of the ocean liner—or the engine of the big power plant—or any other engine that has real work to do—*they are all steam power.*

Common sense is common sense, whether applied to horses or engines. And Maxwell steam power is the common-sense power for the farm. This has further been proved by 48 years of hard every-day experience.

Send back the enclosed card, telling us about your particular needs, and we will give you some facts and special information about *your* work that will not only surprise you but may save you a great many dollars.

To make sure that you don't forget it again fill the card out and put it with the mail *now.*

Yours very truly,

155. *Problem of reaching professional men.*—Professional men, such as lawyers, doctors, clergymen, and teachers, do not respond readily to a letter. The methods of securing response from them must be very different from those used to reach business men or farmers. The professional man receives a large amount of mail, partly because it is so easy for mail order concerns to obtain his name, and partly because of the supposition that he is in a position to buy what he wants. The professional man who is able to buy readily is usually a very busy man. For this reason and for the reason that he receives large amounts of mail, he will not read a long letter.

Letters to professional men should be fairly short. This makes it necessary to do a large amount of the work by enclosures. If the short letter gets his attention and stimulates a little desire, it is possible that he will read the enclosure, be convinced and act.

So far the problem is not unlike that of dealing with the business man. But the trouble is that the talking points that influence the professional man and the language and tone that are adapted to him require space.

The arguments that reach him include that of quality, and this does not necessarily mean quality measured in terms of money. The idea of exclusiveness sometimes appeals to him. He is regarded as a particularly good prospect for selling limited *de luxe* editions of books. He is affected to some extent by matters of appearance and style. A tailor would not try to sell him clothes simply on the ground of their excellent material and durability. In a word, æsthetic considerations are extremely important in appealing to the professional man. Price is less important, and the use of odd figures is of little use.

The evidence that will be likely to convince him also takes a great deal of space. The testimony of the right kind of authority is valuable in appealing to him.

The language used in the letter should usually be correct, and the tone dignified. The words used should not be slangy or colloquial, and they should be used in an exact sense. The sentence structure must be absolutely correct, and there must be no sentences that are so short as to appear curt. The brisk, snappy style, especially if it has the tone of familiarity, is less useful than in letters to business men. Poor grammar is fatal and poor rhetoric is at least objectionable. Even the careless split infinitive should be shunned.

Another element that makes the letter to a professional man a difficult proposition is the necessity for good stationery and first-class postage. Only paper of excellent quality is worth using, and the two-cent stamp cannot be avoided. The letter must be filled in properly with name and address, and a personal signature should be written in pen and ink at the end. There is no economy in saving in matters of this kind.

156. *Failure to adjust to prospect.*—Still a further difficulty is the fact that few business men appreciate the professional man's point of view and are able to adjust to it. They are too likely in letters to over-emphasize the price argument and to under-emphasize talking points that really might appeal to the reader. The following example from a good publishing house illustrates the failure to make proper adaptation to the attitude of the college professor of English.

A HOLIDAY OFFER
CHAUCER UP-TO-DATE

DEAR SIR:

We believe that every professor of English will desire to place on his shelves our new *Chaucer Up-to-Date* by Messrs. Whitall & Smythe, who have now first put into modern English Chaucer's complete poetical works. The enclosed circular describes this book in detail.

The regular price of this book is $5.00, carriage extra, but we are now arranging so that teachers of English may obtain the book on easy terms which we are extending to them and to them alone. These terms are $1.00 on delivery of the book and $1.00 per month for four months, and in addition we prepay the expressage.

The *Chaucer Up-to-Date* is in itself an exquisite book in the matter of printing, illustrations and binding—a blue and gold book, beautifully wrought, with enchanting illustrations in color by the gifted artist, Newman Painter. This book will make a handsome Christmas present. If you desire it we will bill to you on these terms and ship anywhere in the United States.

We would ask you particularly to note that this offer is only open for the Holiday season, and trust we may receive your valued order per the below subscription form.

Very truly yours,
THE HAMILTON COMPANY.

Subscription Book Department.

....

THE HAMILTON COMPANY,
Sixteenth Ave., New York.

As per your special offer to college professors, please send me, express paid, the *Chaucer Up-to-Date* by Whitall and Smythe, for which I agree to pay you $1.00 on delivery and $1.00 for four months until the total price, $5.00, is paid.

Signature........................ College...............

Address..................................

It might appear at first glance that this letter was in accordance with the principles which have just been stated. But as a matter of fact, the letter contained no evidence that would convince the college professor of English. Even the enclosure was simply a beautifully decorated circular containing one or two specimen illustrations and the table of contents of the book. The professor of English is presumably familiar with the table of contents of Chaucer's work. What he wants to know about the book is the fidelity of translation and the poetic beauty of the verse. There was no enclosure to give the slightest information about this. Such evidence should have been given, either in the form of a specific page or two from the text, or in the form of testimony from acknowledged authorities on Chaucer.

Professional men as a rule might be very much impressed by the beautiful binding of the book and its splendid color illustrations. But the professor of English is more interested in the contents of the book. The attempt to sell him the book on the basis of its binding and beauty would be likely to antagonize him.

The real difficulty with this letter, however, lies in the fact that the main appeal is a price appeal. As a teacher of English, he is offered the opportunity to get the book on the installment plan. This does not mean a real reduction in price; it merely means terms that are supposed to be slightly more convenient. It is possible that a reduction of ten per cent. in the price would have appealed to him; the opportunity to pay in little driblets of $1.00 per month does not. The suggestion is not complimentary.

157. *Successful letters to professional men.*—The following example is a good illustration of the right method of appealing to professional men:

PAN-AMERICAN LINE

Around the World

Colonel G. W. Goethals says the Panama Canal will never be so interesting for the tourist as it is to-day, while the bed of the waterway, now practically completed, lies exposed and the vast machinery employed is still in operation. The filling up of the great channels will hide for generations, no doubt, the most interesting features of the engineering work. To appreciate the greatest engineering enterprise of history, the canal must be seen now.

The enormous interest of Americans in the great waterway that will cut North and South America asunder is manifested by the great demand for passage to the Isthmus. You cannot afford to miss seeing the Canal and we therefore wish to bring to your attention the special cruises of the luxurious cruising ships, "MOLTKE" and "VICTORIA LUISE," sailing March 26th and April 6th, respectively, to Havana, Kingston and the Panama Canal. Each trip lasts 16 days. The rates range from $150 a person up.

We enclose a folder about these trips and also our Cruises Around the World and to other parts of the World, and shall be pleased to furnish you with further information about any of them.

Yours very truly,
PAN-AMERICAN LINE,
John F. Smith,
Resident Director and General Manager.

In addition to the general adjustment to the professional class, there should be a special adjustment to the particular professional class to which the reader belongs. This does not mean that legal terms must be used in writing to a lawyer or that medical terms must be used in writing to a doctor. It does mean that there should be some understanding of his ideas and point of view. It does mean that there must be some attempt to help him solve his particular problems.

The example given below was written by an advertising man who had originally studied for the law. It drew from lawyers three per cent. returns at a good profit. This result was due largely to the excellent way in which the lawyer's point of view was taken and to the clever use of the price argument:

WHAT AM I BID?

My Dear Sir:

A lucky "deal" has just put me in a position to make you a most unusual offer.

I offer you something you have needed for a long time—

absolutely at your own price. I mean exactly what I say. Just read this letter through carefully—then tell me *what it's worth to you.*

Every lawyer, speaker, politician, and public man should know the life and speeches of Abraham Lincoln. No other American ever spoke so straight to the hearts of the American people. **No American public utterances are so well known, so loved, so quoted.**

Nothing will bring a jury, a political meeting or any American audience so close to the speaker; nothing will so stir them, so drive home your point, as just the right epigram or quotation from Lincoln.

You need Lincoln right on your desk. Not what somebody else said about him, but what he said himself; his speeches, debates, letters, anecdotes and papers. He once stood before your same people with your same problems. It means *dollars and cents and success to you* to know how Lincoln successfully met these problems.

Through an unusual chance I now have a few sets of the famous Centenary Edition of the complete works of Abraham Lincoln, edited by Marion Mills Miller, Litt.D., of Princeton University. This beautiful set was brought out by the Lincoln Centenary Association to commemorate the 100th anniversary of Lincoln's birth. **It is a limited edition, complete in** nine exquisite, library-size volumes (5 x 8 x 1½ in.) bound in **special rich art buckram and printed from special plates on** extra quality book paper with gilt tops and uncut edges. **It will easily be one of the gems of your library.**

My unusual offer. This special edition sold for $2.50 per volume, Twenty-two Dollars and Fifty Cents the Set—and is *worth every cent of it in honest book value.* **But I have only a few sets and I am going to sell these to the highest bidders.** *Make your own price*—**write me on the enclosed card how much** you will pay for a set and mail me your bid. As long as they last a set will go forward at once to each of the highest bidders.

Remember every set is absolutely new, strictly De Luxe, and the number of sets is limited. So don't give this great opportunity a chance to slip your mind; write down your bid now and mail it at once.

Very truly,

J. M. Young,

Manager.

158. *Appeals to which women respond.*—Women are supposed to have more time than men to read letters. This may not be true of women in the city, whether of the working class or not, but it appears to be true of women who are ordinarily reached by letters. Tests have shown that, other things being equal, the longer of two letters is the better.

In securing a response from a woman the stimulation of desire is more important than conviction. The talking points that arouse her desire are more like those that appeal to professional men than like those that appeal to business men. Utility is, of course, important, but more important frequently is the quality of novelty, of beauty, or of exclusiveness. Style and fit and appearance are absolutely essential.

The tone of the letter must be extremely courteous. It should be complimentary always, and may be flattering sometimes. She appreciates personal attention. The personal element in a letter to a woman is of more value than almost any amount of logical argument. If the writer can make her feel that he is giving her personal and individual attention and will continue to do so, she is likely to take greater interest in the proposition. For that reason many concerns use fac-simile pen-written letters and, if the proposition is valuable, individually pen-written letters. The tationery used is sometimes very much like social stationery and should almost invariably be of excellent quality.

These devices help, but the most important thing is the language itself. This should be correct and even precise. Colloquialisms and slangs should be avoided. Long words with something of a literary flavor and especially words that come from the French seem to have the right atmosphere. *Distingué, chic, fin de siècle,* and the like are at times helpful. They should be used, of course, only in dealing with women of some degree of refinement and education. Even with women in the country, however, words like "stunning" and "fascinating" are effective.

In a letter to a man a sentence should not be overloaded with adjectives and adverbs; there is not likely to be an overabundance of them in letters to women. Fullness and richness of diction appeal to her. So do repetitions. It is a well-known psychological fact that women have a higher degree of suggestibility than men. They are therefore influenced more by the reiteration of an idea.

It is particularly important to secure confidence in dealing with women. They do not wish to buy a thing until they are assured that other people have bought it and have been pleased with it. The testimony of prominent women is therefore helpful. A manufacturer of cedar chests very effectively introduces in his letters a testimonial from Mrs. Grover Cleveland. Fac-simile letters from other prominent women are also enclosed.

By all odds the best method of securing absolute confidence is the ironclad guarantee. A woman must be made to feel that if she is dissatisfied for any cause whatsoever, she will receive her money back. It is upon such guarantees as this that the great mail order houses dealing with women have been built and maintained.

159. *Successful letters to women.*—The following letters, both about the same proposition, will illustrate the effective methods of appealing to women:

A

(This special lot will soon be exhausted—Better mail us your application to-day.)

HOW YOU MAY SECURE A GAINSBOROUGH PICTURE FREE OF CHARGE.

This offer will not be repeated.

(The salutation is "matched in" here.)

Would you accept—as a present—a beautiful, large engraving of Gainsborough's great portrait of Lady Hamilton?—a portrait of the most charming court beauty of the Eighteenth Century, who set all England gossiping and was the power behind more than one throne.

This remarkable masterwork is offered in connection with an introductory set of Hogarth's great series of five picture-satires, "Marriage à la Mode." Hogarth's pictures offer the keenest criticism we have of Eighteenth Century English life—and indirectly of all human nature. His great series, "Marriage à la Mode," was completed in 1745. "Marriage à la Mode" alone shows that Hogarth's grasp of satire was greater than that of any other contemporary at home or abroad. Each of the five pictures measures 10 x 15 inches, is richly printed in colors on heavy paper, and faithfully reproduces the originals now in the National Gallery, London.

To secure the beautiful Gainsborough engraving, free, merely fill out and return, to-day, the postcard enclosed. After you have received the pictures and are thoroughly pleased with them, all you need do is merely to forward us $3 for the five Hogarth's, plus 40c., the bare cost of expressage, and the Gainsborough is yours—without paying anything whatsoever for the engraving, either now or in the future. Remember, you pay nothing for the Gainsborough—you receive it entirely free and in addition to the five Hogarths.

This is a remarkable time-limited offer, which we extend to you in order to popularize the new color-reproduction process of the Photo-Chrome Company, London, so beautifully represented in the Hogarth series. As this is a special offer, it will soon be withdrawn. We therefore urgently suggest that you fill out and return immediately the postcard enclosed, before our present limited supply of pictures is entirely exhausted.

Therefore, fill out the postcard herewith and secure immediately the beautiful Gainsborough, absolutely free.

Yours very truly,
METROPOLITAN ART COMPANY,
(Hand-written signature to be inserted here in ink)
Sales Department.

B

(This special lot will soon be
exhausted—better mail us
your application to-day.)

HOW YOU MAY SECURE A GAINSBOROUGH PICTURE FREE OF CHARGE.

(The salutation is to be "matched in" here)

A beautiful, large engraving of Gainsborough's portrait of Lady Hamilton—free!—and think, too, of not having to pay for the picture either now or after you receive it.

A most remarkable accident has placed us in possession of 5,000 of these engravings at an unprecedentedly low cost. Ordinarily, we could not possibly think of giving you these sets in the form of a free offer—An unexpected "windfall," though, has enabled us to make just such a remarkable sacrifice. Our present offer is due to this windfall, combined with the additional fact that we have contracted with the Photo-Chrome Company, London, to distribute, as examples of their new reproduction process, 5,000 sets of Hogarth's great picture-satire, "Marriage à la Mode," in five numbers.

The engraving of Gainsborough's great portrait of Lady Hamilton measures just 2 x 5 feet. When framed and hung in the parlor, it will add many dollars in decorative value to your home. Lady Hamilton is generally admitted to be the most beautiful of all the court beauties painted by this great master. Certainly, the Hamilton picture is Gainsborough's masterwork in portraiture, and, in conception and execution, ranks with the greatest of Rembrandt and Titian. Possibly you have never seen a more beautiful portrait-picture, and I doubt whether any work has been more consummately executed.

The beautiful, large Gainsborough masterpiece is given free, in order to introduce the new method of Photo-Chrome reproduction, as demonstrated in Hogarth's five picture-satires. Hogarth's pictures offer the keenest criticism we have of Eighteenth Century English Life—and indirectly of all human nature. His great series, "Marriage à la Mode," was completed in 1745. It tells with droll irony and unflinching frankness the story of the bartered bride and what became of her. The candor of the details as cleverly unfolded in the five pictures suggests the satirical French rather than the English temper. "Marriage à la Mode" alone shows that Hogarth's grasp of satire is greater than that of any other contemporary either at home or abroad. Each of the five pictures measures 10 x 15 inches, is richly printed in colors on heavy paper, and faithfully reproduces the original now in the National Gallery, London.

OUR OFFER: Merely send us the convenient postcard request enclosed, and we will then immediately forward you, all charges prepaid, the beautiful Gainsborough engraving. After you have thoroughly examined the picture in your home, and like it, you may then merely forward us only the ordinary $3 for Hogarth's five pictures, and 40c., the bare cost of expressage. The complete picture series, "Marriage à la Mode," is then yours, without any further expense whatsoever.

Should you not keep the pictures, you may then return them at our expense, and you will owe us nothing. We mail you this very special offer of the Hogarths, together with the Gainsborough, free, because your request will add one more toward the 5,000 sets which we have undertaken to distribute for the Photo-Chrome Company.

Inasmuch as there will be only 5,000 sets distributed in this special offer, we therefore urgently suggest that you fill out and return immediately the postcard enclosed—TO-DAY.

Therefore, return at once this card and immediately secure your free Gainsborough, before some one else speaks for it ahead of you.

Very truly yours,
METROPOLITAN ART COMPANY.
(Handwritten signature to be inserted here in ink)
Sales Department.

It is interesting to compare these two letters. The second of the two, which is much the longer, drew practically twice as many orders as the first from similar lists of prospects used as a test. It has a much more detailed description of the pictures, and one which piques the curiosity. It gently flatters the reader by assuming that she has an intimate knowledge of such great painters as Rembrandt and Titian. It places more emphasis on the circumstances which made the offer possible, and gives in more specific detail the directions for ordering. It lays more stress upon the limited number of sets of pictures to be distributed and upon the limited time in which the reader can take advantage of the offer.

Both letters, of course, reach her confidence by allowing her to examine the pictures before paying for them. Both of them offer a premium in order to make the bargain idea prominent.

Much might be said about letters appealing to others of the numerous classes into which buyers as a whole may be divided. These instances, however, should be enough to illustrate the important principle that in every case adaptation should be made to the point of view, character and language of the persons addressed. In writing to men, about articles that are exclusively for their use, it has been found wise to use a great deal of colloquial and even slangy language. This is particularly true in selling such articles as tobacco and cigarettes. The sales-letter must always be written in accordance with that golden rule of adaptation to the reader.

CHAPTER XIV

FOLLOW-UP LETTERS

160. *General purpose and plan.*—In the two preceding chapters we have been considering chiefly the sales-letter that is intended to be the sole means of getting the order. This is true only in a limited number of cases. It is extremely difficult in a single letter to attract attention, arouse desire, convince, and stimulate action. The attempt is made only when the special character of the proposition or the limited amount of profit makes a more extensive campaign impossible. Usually a series of letters, called a follow-up series, is used.

The functions of the whole set of follow-up letters are the same as those of the individual sales-letters, but only a part of the work may be performed by each individual letter of the series. The number of follow-up letters sent depends upon many factors, the most important of which are the percentage of profit and the amount of educational work that must be done before the reader is prepared to buy. The planning of the campaign will be discussed in a later chapter. Here it is our purpose to study the construction of the individual follow-up letter.

It is possible to set down only the most general principles for this construction. It varies with the purpose and nature of the series, and the position the individual letter has in the series. We shall confine ourselves for the present to follow-up systems that constitute a definite campaign, with a fixed number of letters, and a direct selling purpose.

161. *Division of material.*—In such a campaign, the first necessity is a logical division of the material. The whole series should be treated as a unit. Each letter should fit in with the others, and be regarded only as a link in the chain. It is a common mistake to try to say everything good about a proposition in the first letter. If the majority of possible orders can be obtained with this first letter, the plan is all right. If, on the other hand, the proposition is one which the average man will not accept without lengthy consideration, the plan is wasteful, and may make the work of the follow-up letters more difficult. It is often advisable deliberately to weaken the first letter in order that succeeding letters may have a better opportunity of presenting new and forceful talking points.

The next necessity is concentration. As each letter has its own particular part of the work to do, it should give practically its entire space to doing that work. From beginning to end every idea, every word, should be chosen with a view to its ability to help the letter accomplish its purpose. There should be absolute unity.

One letter of the series, for example, may be devoted to giving a description that will arouse desire. A manufacturer of cash registers may show how they simplify the work of keeping accounts and reduce the risk of loss. A publishing house may paint in vivid colors the joy to be derived from reading the books they sell. There is not often more than one descriptive letter in the series. If desire alone is sufficient to induce buyers, it is a case for a short campaign—what might be called an "impulse" campaign.

The majority of follow-up letters are usually for the purpose of conviction. They are based upon the assumption that, whereas desire may be aroused instantaneously, conviction comes only with repetition, and the operation of the time element. Most follow-up letters are to some degree educative. They appeal to the reason. They give logical arguments and back these up by evidence.

Evidence may be the sole material found in a follow-up letter. One letter may merely give a body of evidence in the form of facts and figures. It may point out that the Jones Typewriters were used by the winners in the last three national speed contests, that machines built ten years ago are still in constant use without having been rebuilt, that the sales have increased 30 per cent. in the past year, that this machine is used by more public stenographers than any other make, and so on. Records and comparative statistics form the basis of many follow-up campaigns, especially those conducted by the advertising departments of magazines.

Evidence in the form of testimony may be given by another letter. In some cases of a series of letters, each gives a bit of testimony from some user of the article. In other cases a single letter gives the testimony of several different persons. Testimony in the original sales-letter is not often useful because of the impossibility of giving it fully enough to secure conviction. Several pieces of testimony, however, given one after another, sometimes produce a strong impression.

Other follow-up letters in the series may answer objections that have not been spoken but probably have been felt by the reader. For instance, a printer in a distant city may use one follow-up letter to show that the fact of the distance will not prevent him from giving good service. He supports his argument by giving evidence of the number of patrons he has in distant places.

It is nearly always possible to use one letter simply to answer the objection of expense. Such a letter would naturally come at or near the end of the series. It takes it for granted that a desire for the article has been created; if this has not been done, it probably cannot be done. It then tries to show that the expenditure of the money is not to be regarded as expense but investment; the article is indispensable, and it is cheaper to have it than to do without it. This argument is frequently advanced to sell office appliances and such propositions as insurance.

The slightly different handling of this question of expense is frequently found in one of the letters of a follow-up series to dealers. Here the writer may attempt to show that, although the individual profit in handling an article may not be great, the large sales will more than compensate. He also shows that these large sales are being produced by the co-operation he is giving to the dealer in the form of advertising and the like. The matter of expense is perhaps the greatest difficulty in the way of securing sales; consequently it is made the subject of one follow-up letter in almost every series.

It would be impossible, even if it were worth while, to enumerate all the angles of attack that may be used in a follow-up campaign. They are as various as are the different propositions. The important thing is to analyze the proposition, to pick out all the good talking-points, to distribute them in the different letters, and to have each letter concentrate on a single one.

162. *Linking up the series.*—There is some difference of opinion as to the desirability of making reference to previous letters. Some good writers prefer not to mention the fact that a letter has previously been sent.

They construct each letter as if the proposition were absolutely new to the reader.

The weight of opinion, however, is on the other side. Some writers even number the letters in the series so as to identify them, and to make the reader look forward to the next one. This method is somewhat extreme, and would not be valuable in many cases. It does seem logical, however, to link up the present appeal with the interest that has already been created. We know that when advertisements are arranged in a series somewhat similar in form and identified by some trade mark or other feature of display they have greater cumulative effect. Letters also should be linked up in some way.

Now it is impossible to use the trade mark method in follow-up letters. Similarity of form in the letter-head and type display is not often useful, because it is hard to get any great degree of distinctiveness in the form of letters. It is sometimes possible to link them by the repetition of a certain phrase, or slogan. If each letter lays emphasis upon a certain idea expressed in the same way, such as, "Our sales-letters are sales getters," the reader is reminded of the former appeal. His past interest in the proposition is added to his present interest, and he is more likely to respond.

163. *Beginning the follow-up letter.*—More frequently, however, the letters are linked together by some reference to the preceding letters. (This, of course, would not be the case if the series is long, because it would weaken the emphasis of the beginning.) The nature of this direct reference to preceding letters varies in individual cases. It is a hard matter to handle effectively. The simplest method, but by no means the best, is to suggest that the former letter has not been received. The following example will illustrate:

> Dear Sir:
>
> Some time ago we sent you a letter regarding our improved Dustless Sweeper, but as we have had no reply we suppose the letter went astray.

This old excuse, "Possibly the letter went astray," is so hackneyed as to be practically useless, and it is obviously untrue. It is even worse to suggest that the reader's failure to reply to the former letter was due to stupidity on his part or to discourtesy. It is always unwise to cast a slur upon him. We see the evil of this method in the following example:

> Dear Sir:
>
> Some two weeks ago we sent you a copy of our booklet, "Safety in Saving." We also wrote you a letter about saving and investing money. Were you disappointed in our plan for saving? We judge that you were interested or you would not have taken the trouble to write for our booklet.
>
> Perhaps you thought that there was some way to save money without earning it first. Some alchemy that turns things to gold? There are many people who will offer you investments for which they make these claims. They can't make good their promises and you can't afford to have anything to do with any "get-rich-quick" scheme, be it honest or dishonest. So far as you are concerned, it will surely turn out to be a "get-poor-quick" scheme.
>
> Perhaps you expected more interest than 4½ per cent. Experience is a hard teacher. Learn from the great money savers in New York, men and women who are making the very best use that they can of millions of dollars. They do not expect to get more than 4½ per cent.

This beginning is also bad because it attempts to make the reader feel that the company has done him a favor in sending him the booklet. This attempt to intimidate the reader may be successful in a small percentage of cases, with the class of readers who are ignorant. Most readers, however, in the present day are enlightened enough to understand sales methods, and they know that their inquiry for a certain booklet involves no obligation on their part. It is useless to suggest that it does.

Far better is the beginning that compliments the reader on his wisdom in wishing to examine a proposition carefully before he accepts it. The following example is a good illustration of this method. For that matter the letter is good throughout:

DEAR SIR:

When we sent you our catalogue a week or so ago there was so much that was new and interesting, we hardly had room to tell it all in one letter, neither can we expect you to realize all the advantages of "Come Packt" sectional furniture on first thought.

Because our plan saves you nearly two-thirds the cost, don't get the idea that there is anything cheap about our goods. We make a profit on every sale (about the same that the ordinary manufacturer makes when selling to the jobber)—BUT there's just that ONE profit; you pay not a cent for commissions, wages, rents, etc., **NOT ONE PENNY FOR THE THINGS THAT ADD ONLY TO COST** and not to the value of the furniture. We make a specialty of this one kind of furniture; we are equipped to make it as economically as possible—this saves money for both of us. We **KNOW** that you can't get better furniture, no matter what you pay.

Look at the grain and beautiful flake in the wood we use. Not plain sawed oak, which is cheapest; not red oak, which is most commonly used—nothing but **QUARTER SAWED WHITE OAK**; it is so handsome, even before staining, that one man writes me, "he hates to touch it." I wrote him, of course, that our stains would **BRING OUT** the exquisite flake.

the delicate grain, and add a lustrous finish to the furniture. If you could see some of the wood used in common factory furniture, before it is doctored up, there would be no need of explanations.

"Come-Packt" sectional furniture is honest all through—no chance for us to conceal defects or patch up flaws—no chance to disguise chestnut and other cheap woods to "look like oak," as can be done with finished furniture that you get at the store. When (by paying the price) you do get genuine oak, it may be red oak—it may be plain oak, but it is rarely Quarter Sawed WHITE Oak, such as we use exclusively.

As to "Come-Packt" prices, they speak for themselves. We have put up the strongest possible guarantee on our goods and we repeat—if you are not perfectly satisfied with what we ship to you, we will refund your money and freight charges. We are expecting to hear from you most any day.

Very truly yours,
THE COLONIAL MANUFACTURING COMPANY,
J. BLANK, President.

Sometimes a good beginning may be made by telling the reader that since the former letter was written the writer has received a letter in praise of the article which he knows will interest the reader. Similar to this is the method of saying that since the previous letter was written some new evidence has been compiled which has an important bearing on the proposition. Then, too, if the acceptance of the proposition involves the time element, the letter may sometimes begin by referring to the fact that there are but a few more days to consider the matter.

No one method, of course, is good for all cases. Novelty and originality of idea and expression, desirable at the beginning of every letter, are desirable especially at the beginning of the follow-up. Whatever the beginning, however, it should make use, so far as possible, of the interest in the proposition that has already been created and should give the reader a new impulse to read this appeal.

164. *Body of the follow-up.*—The general construction of the body of the follow-up letter is similar to that of the sales-letter, with the exception already noted, that in the follow-up letter only one function may be performed. The nature of the material included in the follow-up letter has already been discussed. It is necessary here merely to remind ourselves that the material should be put in proper order.

The tone of the follow-up letter is similar to that of the first letter; it is in all cases adapted to the reader. It is possible, however, in the follow-up letter to become slightly more personal. The salesman adopts an attitude of greater familiarity with his customer after he has called several times. In just the same way after three or four letters have been sent, those succeeding may justifiably have a more familiar and friendly attitude. The first letters sent out by a bank may say something like this: "Permit us to point out the advantage of National Bank Supervision." The later letters may discard this conservative and formal tone and begin somewhat as follows: "You can see how important it is to you that examinations should be made regularly and made under competent supervision."

This greater familiarity of attitude sometimes makes a clever story or joke possible. A brief anecdote, a little appeal to a man's sense of humor, sometimes gains results where facts fail. An interesting letter is sometimes more effective than a meaty one. In the long run, however, it is the argument and the evidence that tell.

Follow-up letters may usually be longer than the original sales letter. It may be assumed that some attention has already been drawn to the proposition, and that, if the reader is interested, he is interested enough to read a long letter. If no interest has been created, the task is hopeless anyhow. On the other hand, it occasionally happens that a short letter is more useful because of its greater emphasis, and the greater stress that can be laid upon some particular phase of the proposition. To business men, especially dealers, all follow-up letters should be short.

As an instance of the effective use of a familiar tone in the follow-up letter the example given below will prove interesting. It was sent out as a follow-up to the letter given in section 154.

> I want you to read this letter through carefully and then sit right down and write me.
>
> My Giant Stump Puller could go right down your fields and clean out every stump on the place just as easy as could be. But the letters and folders I have sent you don't seem to be able to do as good a job. What's the matter, Friend?
>
> If you aren't really interested in a stump puller, write and tell me so, but if you have got stump land that you would like to see turned into good valuable fields worth twice as much per acre and that will pay you big returns every year instead of lying idle, why can't you and I get together?
>
> My puller will do everything I claim. I absolutely guarantee it, and not only that, but I will leave it all to you—you to be the entire judge and jury, and if you don't think it does it won't cost you a cent. On the other hand if it will do what I claim, it's the greatest investment you could possibly make.
>
> And surely my terms have been fair enough. As I have already said, I want to get this puller introduced in every single community in the country and to do that I have made some of the most remarkable offers that I believe were ever

put out by a farm machinery house. Honestly, they are offers that can't possibly be duplicated in the future when everybody knows about my puller and the orders begin to come in the way I know they are going to.

I'd like awfully well to have a plain man-to-man talk with you. To take my puller right out into your field with you and show you exactly what it will do But I can't very well do this personally with my thousands of farmer friends all over the country, and if I sent a man up to do it, it would be expensive and I'd have to charge more for the puller. But I want to make my offer just as fair as I can. I want to send my puller up to you and let you test it out in the field before you decide to keep it. I want you to prove conclusively by your own experience that everything I say about it is true. That you can go over your stump lot, pull out the biggest fellows on the place—that you can get out a whole acre a day of almost any stump land I have seen.

I don't ask you to take my word for a single one of these statements. I simply want you to send for one of these pullers, put it out in your field, hitch a pair of horses to it and try it yourself. Then if you don't want to keep it—if you don't absolutely think it is going to pay you big to keep it, send it right back and I will refund every penny of your money just as cheerfully as I took it.

I don't know how I could make a fairer offer. I don't believe I could. And the special price goes, too—just a little while longer. So sit down now and write me about it—tell me whether you want it or not. If you don't want it, just say so, and I won't write you any more.

If you don't want it just now, or can't handle it till later, send me a little deposit on the style you want, and I'll keep it for you and give it to you at the same price any time you say within the next year or two.

Awaiting your answer, I am,

Very truly,

————————————, President,

GIANT MANUFACTURING COMPANY.

The ending of the follow-up involves no new principles. The important thing is that the exertion of the reader should be minimized so far as possible, and that he should be given sufficient stimulus to carry out the action suggested. For this purpose it is desirable to have some variety of attack. Occasionally the repetition of exactly the same stimulus will be effective, through its cumulative force.

165. *Two good follow-ups.*—Two follow-up letters to dealers that illustrate all the principles stated above are given below. They were preceded by a first letter of more general nature.

My dear Sir:

Putting yourself in your customer's place is a mighty good thing some times. It has given many a dealer a new point of view that has meant money.

I want you to look at my glove proposition for a few minutes from *your customer's standpoint*. I think it will pay you.

How do you think this idea of a glove made particularly for his own work will strike *him?* How would it strike you if you were in his place? If you were a telephone lineman and every year you had to throw away pairs and pairs of gloves because your particular work wore them all to pieces at the wrist while the rest was perfectly good, wouldn't you welcome a Handel glove made just for this work with a specially constructed wrist that would outlast the glove itself; that would wear twice as well as any other glove, and that would fit so perfectly that you could do even the most delicate work with them on instead of having to do all the fine work with bare hands continually exposed to the cold and weather? Wouldn't *you* buy that kind of a glove if you could?

Or, if you were an engineer or railroad man and the steam and heat kept spoiling pair after pair of gloves, wouldn't you welcome a pair of Handel's steam-proof and heat-proof gloves that remained soft and pliable and unhurt by steam, heat or water? Wouldn't you think it was cheaper to buy one pair of such gloves even if they cost a little more, instead of spoiling half a dozen pair of ordinary gloves, especially when the Handel gloves also fit perfectly and would wear almost indefinitely? Wouldn't *you* go out of your way to get Handel gloves?

So will every lineman and railroad man among your customers; so will every farmer and teamster, and iron worker and automobilist and every man in a dozen other lines when once he has learned of the great and all-round superiority of Handel's gloves.

This has been the experience of thousands of other dealers who have monopolized the fine glove trade of their whole community by becoming the Handel agent. You can do it, too.

Your customers are men of common sense. They know a good thing when they see it. Show them Handel's gloves—they'll appreciate the difference and you can't keep them from buying Handel's.

Drop us a line and let us send you *express* paid an assortment of sample pairs. You take no risk, as you may return them at our expense any time. We'd like to send them at once. May we?

Very truly,

O. C. HANDEL MFG. CO.

DEAR SIR:

Enclosed you will find a little piece of leather; it is to illustrate an important feature in glove making.

Pull this leather one way and you will find that it has a decided "stretch," while the other way it will hardly give at all. Now pull it out the right way as far as it will go, and you will notice that the more you add to its length, the narrower it becomes, and if you attempt to pull it back to original width, you must take up all the stretch you have just put into it.

Now see what this means in glove making. Suppose we have to cut a No. 9 glove. We take a piece of leather, and, after we have found which is the stretchy way, we pull it out as far as it will go and measure nine inches on the stretched surface.

Then we pull it the other way, and naturally our marks contract until they are perhaps only seven inches apart. BUT THERE ARE NINE INCHES OF LEATHER STOCK THERE JUST THE SAME. We cut the glove with a seven-inch die and sew it up. Of course it looks too small, but put it on, and you will find that it stretches just enough to conform perfectly to every outline of your hand. Notice how much too narrow a lady's kid glove appears when new, yet how admirably it fits when put on. This will show you the point we want to bring out.

This special fitting process has always been confined to fine dress gloves, but every pair of Handel gloves—even the heaviest working models—are thus fitted. This point alone, with the enclosed piece of leather to back and illustrate it, ought to clinch any glove sale. Try it on your next customer.

Just another point. Our nation-wide advertising is educating people everywhere to the fact that there is a glove that is distinctly superior. It is creating a demand for Handel quality. It is creating a wide opportunity of large profits for you.

Our proposition to send a selection of sample pairs without the least expense to you still remains open. It is too fair an offer to be overlooked. Don't give yourself a chance to forget it again—drop us a postal to-day, giving us permission to send them right on.

Very truly,

O. C. HANDEL MFG. CO.

166. *Last call letters.*—Regardless of the length of the series, the final follow-up deserves special attention. Some people are reached only by a last call. They cannot resist the auctioneer's appeal: "Going, going gone." The last letter of the series should have some snap to bring the wavering ones into line. It should be made evident to them that they cannot put off the decision any longer.

This last call letter has to be handled in the right way. It is not well to say, as some writers do, that we are making this last appeal in desperation. The following example will illustrate the wrong use of this method:

DEAR SIR:

Pardon me, but what in the world is the matter that you have never answered a single one of my double-value, no-risk offers? So in desperation I am going to make you one last offer—the fairest offer one man ever made to another.

The above example shows the wrong application of the principle, but the principle itself is right. It is frequently helpful to make the reader feel that he has only this last opportunity of accepting the offer. Sometimes a special inducement may be made for immediate action. One of the most effective is the limited time offer. Advertising departments of magazines frequently make use of this limited time offer by stating that the forms for the next issue close on a certain date. Frequently they suggest that the reader telegraph if he wishes to reserve space, and they enclose a telegraph blank. Or they may tell him that the price of space is to be raised on all contracts received after a certain date.

A variation of this special inducement offer is the statement that there are only a few of the articles left for sale, and no more can be obtained. As an added stimulus, the writer may add that he is saving one of the articles for the reader until a certain date. In appealing to agents the same method is used, except that the agent is told that territory is going fast and if he wishes any territory he must act at once.

The discount feature is sometimes introduced into final follow-up letters. This method is not usually desirable, however, because many readers are led to hope for a further discount. As a matter of fact, there are certain concerns that do keep on decreasing the price until they have reduced it by eight or nine hundred per cent. This practice has worked a hardship on legitimate concerns in similar fields. Some have found it necessary to add the postscript: "This price will not be reduced under any circumstances."

The best of all inducements for the final follow-up letter is the free trial offer. The reader is told that one of the books, or whatever the article may be, will be sent to him on approval. He can try it first, and if he decides not to keep it he can return it without expense. Similar to this is the guarantee offer that tells him if he is not perfectly satisfied he can receive his money back. This offer, however, is generally used earlier in the series, so that it can hardly be considered a last call feature. When all other methods fail, the money appeal—the one that makes the reader feel he will get something for nothing—is the one that touches the spot.

The following example of a final follow-up letter will illustrate many other points that have been mentioned above:

MY DEAR SIR:

I will *guarantee* to make you a $40.00 suit of clothes for $24.00—a $30.00 suit for $18.00—a $25.00 suit for $14.00—and make them better—more stylish—than the clothes you are getting.

This is a pretty big claim—perhaps you have been a bit skeptical on that account—but I can—I *do* back up every word of it.

You've already had two letters about my clothes—my catalogue tells all about them, too. You've seen exact photographs of my styles—you have samples of the identical cloth out of which I make every suit. I don't have to talk about *that* kind of style and quality—it talks for itself.

Still you haven't sent me even a trial order.

I am writing you again because I *want* your trial order. Not because of the money there is in it—my advertising costs me more than I ever make out of my first orders. But you'll be buying clothes, not just this year, but for years to come. I want to make those clothes for you—right along. After you have worn one of my suits—after you have *proved* its style—its hang—its wearing quality; after you have compared its prices with other clothes—then I know you'll be glad to let me make *all* your clothes.

That's why I am so anxious to get this first order—and I'm going to get it, too, if the fairest and squarest offer one man ever made to another can appeal to you.

This is my offer to you in plain black and white:

I GUARANTEE TO MAKE YOUR SUIT FROM EXACTLY THE CLOTH YOU SELECT, ACCORDING TO YOUR INDIVIDUAL ORDER AND MEASUREMENTS, AND TO FIT AND *SATISFY YOU*. IF I FAIL I AGREE ABSOLUTELY TO REFUND YOUR ENTIRE DEPOSIT PROMPTLY AND CHEERFULLY.

This guarantee is iron-clad—backed by my entire business—and I want to emphasize it to you personally as the basis on which I want your trial order. Could anything be fairer?

Hot weather is almost here—you'll need your new summer suit before you know it—so let me have this trial order now.

For your convenience I am enclosing another measurement blank—fill it out to-day—get it right into the mail so you won't be disappointed when the first hot days come.

Yours very truly,

Alan Melville, President.

CHAPTER XV

ENCLOSURES AND MAILING CARDS

167. *Classification of enclosures.*—The majority of concerns do not pay enough attention to enclosures and supplementary material. Their uses are almost innumerable. With the acknowledgment of an order it is sometimes useful to send a little folder which reawakens in the reader's mind the interest he showed when he gave the order. Even with collection letters a little business story or anecdote sometimes serves to keep the debtor in good humor and gives the letter a better chance to get in its good work. But it is with the sales letters or follow-up letters that the enclosure has its greatest value. It does not serve as a substitute for the personal message in the letter itself, but it helps greatly in enforcing the message. The cost of good printing is so low that there is no excuse for not making a full use of this important kind of supplementary material.

Throughout this discussion the word *enclosures* is taken to mean not only material that is actually placed in the same envelope with the letter, but other supplementary material in the nature of catalogs and booklets, even though these are so large that they must be mailed under separate cover. As a general rule, it is best to put the booklet in the letter, if this is possible without sacrificing any of the effectiveness of the material. Even if it is impossible, care should be taken to see that a booklet or catalog is sent at such a time that it may not arrive too long after the letter. Frequently it happens that a letter announces that a certain booklet has been sent or is to be sent, but it does not arrive for some days, and by this time the reader has forgotten all about it and is no longer interested in it.

It is a mistake to think that any enclosure is good for all occasions. The enclosure should be governed largely by the same considerations that determine the nature and construction of the letter itself. It should be adapted to the purpose and should be suitable for the class of readers to whom the letter is sent.

The chief differences between the enclosure and the letter itself are in the division of the functions and in the method of presentation. The functions of all collateral material sent with the letter are to reinforce the letter message. Each piece should therefore have a particular part of the work to do. The method of presentation is like that of advertising. It offers possibilities of display. Size, color, form, illustrations, all these things, impossible in the letter itself, can be used very effectively to present the message of the enclosure.

Enclosures may be divided for convenience into three classes, corresponding with the three main functions of the letter. These are interesting, convincing, and stimulating action. Thus we have catalogues, booklets and circulars, that describe the article in such a way as to make the reader want it. Then we have samples, copies of testimonials, reproductions of checks, tables of comparative statistics, and other forms of evidence that tend to convince. Last of all we have an order blank for the convenience of the reader in replying. Each letter usually contains one or more examples of each of these types of enclosures.

To reach the highest degree of effectiveness, enclosures should be related as closely as possible to the letter, and should correspond with it in general style and appearance. They should be equally well adapted to the reader. A well-prepared letter on good paper demands the use of attractive enclosures. Too often the concern, in a sudden fit of economy, decides to dispense with elaborate enclosures and puts in something cheap and unpleasant to the eye. This is not true economy. Lack of harmony between the enclosures and the letter itself has been responsible for the failure of more than one good sales letter. It is foolish to cram an envelope with ugly slips of paper and cheap "stuffers" simply because there happen to be some on hand. It may be true that no advertising material is wasted, but if there is anything that is nearly wasted it is material of this kind. Each piece of material enclosed with the letter should have a definite purpose.

As a corollary to this it may be set down as a general rule that the enclosures in a letter to a business man should not be too numerous. The mass of material when it greets his eye is likely to appall him. He has no time to read it all, and so he throws it all aside. The mistake is sometimes made also of enclosing two inconsistent pieces of material. For instance, one concern sent out in the same letter two testimonial letters from the same man written on the same day, but entirely different in character. This naturally aroused suspicion as to the genuineness of the testimonial and consequently of the whole proposition. A few carefully chosen pieces of material, each with a different function to perform, are far better than a large mass of unrelated material.

168. *Reference catalogs and booklets.*—Catalogs, booklets and circulars that are intended to arouse desire may be divided into two main classes according to the methods by which they do the work. Some are for reference purposes and are expected to be in constant use. Others are for the purpose of arousing a direct buying impulse which will be sufficient for the one purchase. In the first class utility considerations are uppermost; in the second class attractiveness is the chief consideration.

The reference catalog is so constructed as to be a guide to buying. The great mail order houses in Chicago send out catalogs that are to be found to-day on the parlor table of millions of families all over the country. The big steel companies send out catalogs that are to be found on the desk of every structural engineer. Many large supply houses in the electrical and other great industries have issued catalogs that are now regarded as necessities by many buyers.

The first requirement of such a reference catalog is legibility. It should be printed in large, clear type, with the material so arranged that the average person will be able instantly to find what he wants and to understand it.

The second requirement is convenience. The material should be logically divided and sub-divided, and there should be a complete index for referring instantly to any part. Sometimes the form may be made convenient for handling, although, as a rule, the amount of material contained in such a catalog makes it necessary that it be of large size. Catalogs dealing with technical materials often include useful tables of figures for the purpose of computations. In some manufacturing concerns that produce a variety of products the catalog is issued in a series of small bulletins or sections which can easily be attached together and recombined as new sections are sent out. Some are even issued in loose-leaf form.

A third requirement is durability. The catalog is likely to be subjected to rough usage, and it should be made as substantial as the margin of profit will warrant. Brass staples are frequently used in binding it. Leather covers are occasionally used.

In such a catalog it is not worth while to spend money on two-color processes, ornaments, or other things that add nothing to the usefulness of the article but only to attractiveness. Display in reference catalogs would be as useless as oil paintings in a quick-lunch room.

This does not mean, however, that there should be no illustrations whatever. Illustrations are necessary to show the goods and to make clear their distinctive merits. High art is not essential. Clearness of outline is. Sometimes diagrams are extremely helpful, and arrows leading to the specific point in the article which the writer wishes to emphasize.

Even in a reference catalog it is advisable to introduce the element of human interest in the pictures. Hats, shoes, stockings, coats and other articles of wearing apparel are not so effective when pictured alone as they are when shown on the living model. The reader needs to know how they will look when she wears them. Yet we see every day catalogs of manufacturers that simply show pictures of the garments in flat form, and fail to make clear their construction or any particular points in their favor. Additional interest may sometimes be obtained by showing an article in the process of construction or manufacture.

Copy for reference catalogs should be clear, direct and interesting. The writer's main object should be to convey every bit of information that will be valuable to the prospective buyer. He should be simple in language and exact in his descriptions. He should also pay some attention to the placing of the illustrations so that he will not find, when the catalog is completed, that an article described on page 17 is illustrated on page 29. As in an advertisement, illustrations and copy should be linked closely together.

169. *Descriptive booklets.*—Descriptive booklets are intended for a very different purpose. If they secure a single order from the reader they have done all that is expected of them. The reader will not keep a descriptive booklet for reference purposes; consequently, a stronger immediate appeal must be made to him. The booklet must have some appeal of form, or color, or novelty—something that appeals to his æsthetic tendencies. The nature of this appeal varies, of course, with the nature of the article and the class of prospective buyers. There are all kinds, ranging from the crude red and black pamphlet of the patent medicine fakir to the dignified leather-bound brochure issued by a cemetery.

Whatever the form and nature of the booklet, however, there are certain principles that should be kept in mind in its construction. First of all, the outside cover should be attractive in form and display. The type material should be so balanced that the center of attraction is slightly above the mathematical center of the cover. The colors should harmonize with the feeling that is to be induced in a prospective buyer. Some people apparently think of red and green as the only two colors that have attraction for the average eye. The red and green combination is the crudest of all color appeals. If the booklet is on the subject of electric fans or something else with which the sensation of coolness is associated, pale blue or green would be more suitable. On the other hand, pale blue or green would not be advisable on a booklet about garments or anything else that has the suggestion of warmth. Orange, yellow, or red would be better here.

The pictures in a descriptive booklet should not simply illustrate the article. They must show it in such a way as to appeal to human interest. They should tell a story. They should bring up to the imagination of the reader an idea of the joy to be obtained by using the article. An automobile, for instance, is shown climbing the Alps, or winning the Vanderbilt Cup Race. The Adlerheimer suit of clothes is shown not on a tailor's dummy, but on a gentleman who is surrounded by beautiful women or by big business men like Carnegie and Rockefeller. Pictures that convey a negative or an unpleasant idea should be avoided. All the illustrations should be pleasant and positive.

The makeup of the pages is a matter of even more importance. The illustrations should be so placed that they will balance. There should be no lop-sided or bottom-heavy pages. (It must be remembered, in making up a booklet, that two pages facing each other must frequently be considered as one, for the purposes of display.) Space does not here permit a lengthy explanation of the principles of arrangement as applied to booklets. They should, however, be studied by every maker of booklets, as well as every printer.*

Most important of all is the necessity of tying up the copy with the illustrations. Irrelevant pictures or useless ornaments must not be put in simply to fill space. Every illustration should be related in some way to the copy and the relation should be made absolutely clear. The reader should not be compelled to stop and guess what the picture is about. Illustrations and copy should fit each other as if they were made for each other.

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*A valuable treatise for this purpose is Frank Alvah Parsons' "Principles of Advertising Arrangement."

The copy of a descriptive booklet should be adapted to the buying class. The general method of doing this has already been described and need not be repeated here. In all cases, however, the copy should possess a real human interest that grips the reader. Even the manufacture of cast iron pipe can be made the subject of an absorbing story. How much more can mining propositions, real estate and modern inventions be invested with romance! In almost every proposition there is a story if the writer will but look for it. A high-grade jewelry concern in New York once produced a series of artistic booklets in which each of the well-known jewels was given a legend. It made an effective appeal to sentiment and imagination.

The descriptive booklet should have a title. The chief requirements of this title are that it should be short, attractive and apt. Usually it should not contain more than four words, for this is the limit that can be grasped instantaneously by the average mind. The words used should be concrete and suggestive. There should be no general terms such as "A safe investment," or "How clothing is made." Better are such titles as "From Wool to Cloth," "From Mine to Mills," "Where Paper Is Made of Men." The title should belong to this particular proposition and to no other. Such a title as "By Way of Getting Acquainted" is bad because it might apply to pianos, floor oils, typewriters, or trust companies. There is nothing apt about it. The title should belong not only to this particular proposition, but also to this particular booklet. It should have some reference to the contents.

170. *Evidence enclosures.*—Evidence enclosures are governed by much the same principles as apply to descriptive catalogs and booklets. Since they are to present facts, however, they should strive for absolute clearness of presentation. There is no room for imagination or suggestion, and fine writing should be avoided. An important point is the display. Statistics can frequently be placed to the best advantage in tabular form. Still better frequently is the graphic method of presentation, where the comparative size of two numbers is shown by the comparative size of two squares or circles. In presenting evidence the point must be so clearly brought out that the reader cannot possibly miss it.

Testimony may be given either in a booklet or in the form of separate insertions. It is usually wasteful to send a business man a large number of fac-simile letters. One or two well-chosen are better than a dozen. Even in a booklet of testimony it is not wise to crowd too great an amount of material. Some cynics tell us that nowadays only old ladies and hypochondriacs read testimonials. They are still useful, however, if they come from an authoritative source and are short and incisive.

A better method, since it is less commonly used, is the reproduction of checks, repeat orders and other evidences of the value of the goods. Fac-similes of this kind make a very effective form of stuffer if stuffers are to be used. But they must bear on their face the evidence of genuineness.

Samples form one of the best kinds of enclosures provided they are properly used. They should always be accompanied by some explanation or description that will point out their good qualities, or directions for testing them. Some incentive should be given for keeping the sample. A building contractor who finds in his mail every day a large assortment of samples, of painted or varnished blocks of wood, pieces of tile, tin and slate roofing, and other building materials, is very likely to give them to his little boy to play with. He will not do this if explanations are attached which show him the value of the article and arouse in him a desire to test it.

171. *Order blanks and miscellaneous enclosures.*—An order blank is one of the most necessary of all enclosures. Sometimes it is merely a coupon attached at the bottom of the letter. In other cases it is a more or less elaborate form. The ideal order blank would be one that is ready to mail. All order blanks should approach that ideal as nearly as possible: in other words, they should not require of the reader any more exertion than is absolutely necessary. A long slip of paper cheaply printed with many ruled columns, without any explanation of their use is likely to be an obstacle to orders. The blank should be simple and convenient and should contain every bit of information that is necessary for the one who fills it out. Spaces should be clearly designated for the numbers, description, size and other details of the article and for the address of the buyer. Even then ten per cent of those who order will not fill it out correctly. All unnecessary strain on their minds must be avoided.

There are many miscellaneous enclosures that cannot be classified under any of the above heads. The majority of them are intended as a direct stimulus to action. Some are in the nature of an article to be used by the receiver, such as a blotter, calendar, memorandum book or something of this nature. Sometimes a guarantee tag is enclosed, showing the nature of the guarantee given upon the article; in other cases, a guarantee in the form of a fac-simile bond.

Certificates entitling the receiver of the letter to a certain discount if the order is received before a given date are often a more effective stimulus to action than the statement in the letter that such a discount will be given. The certificate is a concrete and tangible evidence of value, and many people find it hard to throw it away. It is too much lik throwing money away. This form of enclosure should not be used in writing to business men. A similar enclosure is the gift certificate, to be used in case the article is suitable for presentation purposes. If it is sufficiently attractive the reader is very likely to wish to use it. Numerous other novelties might be mentioned which make effective enclosures. These, however, will serve to illustrate the types.

172. *Mailing cards and folders.*—Printed material is an effective substitute for letters in many follow-up campaigns. The fact that there is less of the personal element in this material is compensated by the greater possibilities of attraction A dash of bright color and a catchy phrase may get the eye and stimulate the curiosity of the reader, so that he will look inside the folder for further information. Good cards can be produced cheaply, and, as the range of size is practically unlimited, they can be used for either a long or a short message. Even if one message does not reach the mark, the next may do so, and in any case the

force of repetition is likely to have some effect. A calendar concern may very profitably use a series of picture post cards to illustrate some of their attractive designs.

More frequently useful than the simple post card is the card with return card attached. The best form of this is one in which there is a brief but concrete description of the article on one half of the card and an approval blank on the other. The return card should be easy to detach, and sending it should not commit the sender to anything except an examination of the article. Magazines have frequently made this one of the best forms of securing subscriptions.

Human ingenuity has produced an almost innumerable variety of devices of the mailing card class. Circulars for dealers are frequently in the nature of colored folders containing a fac-simile reproduction of an advertisement inserted in some national magazine which will indicate to the dealer the demand that is being created for the goods. Even such an extreme form as an envelope of the size that is commonly used for birth announcements is sometimes found in a follow-up system. This will frequently be followed by another envelope of gigantic size.

173. *Display in folders and letters.*—Whatever the nature of the mailing circulars, the outside must have on it something that will stimulate curiosity. This is usually in the nature of a picture of some kind, or a title, or the fragment of a sentence which is continued inside the circular. If a picture is used it must not be simply some grotesque cartoon that has absolutely no connection with the article advertised. It should be something that will make the reader look and that will have some significance for him after he has read

the text inside the circular. If it is a title, it should, like the title of a booklet, be short, attractive and apt. If possible, it should have the "You" appeal. Hackneyed titles like "Look Inside," "Don't Miss This," "A Big Bargain," "Something New," should be avoided. Much better are titles like the following: "What $1 Will Do," "Story of a Yankee Invention," and the like. The requirements of fragments of sentences are very similar. They should be concrete and appear personal to the reader. The following are typical: "If You Knew," "On January 17," "Here's the Reason Why," "Regarding Your Sales," "A Better Day's Work," "Will Your Name Be in the Newspapers on March 16?" All these titles and display lines should, of course, be closely connected with the material to be found inside the circular.

It has not been found necessary in this discussion to refer to the display forms frequently found in sales letters. Many sales letters are, so far as construction is concerned, merely circulars. They resemble letters only in having facsimile typewriting instead of regular printing. They have head lines at the top and frequently other display features in the body of the letter. The requirements for such letters are very similar to those of the mailing circulars which have just been discussed. The chief difference is that the title is inside instead of outside.

CHAPTER XVI

FOLLOW-UP SYSTEMS

174. *Necessity of careful planning.*—Good sales letters and follow-up letters are rare; good systems are even rarer. The planning of a follow-up system requires science plus experience. The actual construction of the letters requires art. The plan is, in many cases, more important than the execution; and it may frequently be devised by a man who is unable himself to write the letters. Before a single letter is written, the system should be carefully determined, or even the most effective letters will fail.

It must be recognized at the outset that no one system of follow-up letters is suitable for all cases; and indeed that there are many things which cannot be accomplished by any system of follow-up letters. Some writers have advocated the use of four letters as the ideal number in a follow-up campaign; others have asserted that the best results cannot be secured with less than seven or eight. Such statements involve the limitations of individual experience, and are based upon an inadequate conception of the follow-up idea. Some follow-up systems should have two letters; others should have as many as twenty. Some should be on expensive twenty-four pound bond paper; others should be cheap manila mailing folders.

The method in each individual case is best determined by tests and experience. These are not always available to a man who is beginning his follow-up work.

and it is unsafe for him to take the experience of others as a guide. The propositions may not be similar. He should, therefore, study carefully his own situation and all the factors involved. Writers who simply know what the article is and then try to write three, four, or any other arbitrary number of letters to sell it, make frequent mistakes and rarely reach the highest point of efficiency.

175. *Purpose of the system.*—There are four important factors to be considered before planning a follow-up system. These are as follows:

1. The purpose to be accomplished.
2. The cost of the article and the margin of profit.
3. The nature of the proposition, particularly in reference to the amount of educational work required by it.
4. The class of prospects and the source from which they were obtained.

We shall consider each one of these factors in turn.

The purpose may be to sell the article direct to the consumer. Staple articles would not usually be handled in this way. The article handled in this way would usually be a novelty or specialty, for which no repeat orders could be expected. A long series of letters would not be used, therefore, except in rare cases. Even the great mail order houses, whether handling an immense variety of articles or simply a single line, such as clothing or jewelry, usually find that a long series of letters does not pay, in spite of the repeat orders they hope to secure. The mail order houses cannot, as a rule, do business more cheaply than the retail merchant. They cannot, therefore, use a long series of letters to secure the initial order. The catalog must perform most of the functions of salesmen.

On the other hand, if the campaign is to secure dealers or agents for the article, a longer series of letters may be found useful. There are other purposes which allow the use of a longer series; for example, the purpose of securing advertising, the purpose of securing co-operation with dealers or salesmen, and so on.

176. *Margin of profit.*—The margin of profit is a vital element. If the gross profit on a sale is only $1.00, it is clear that a long series of expensive letters could not be made to pay. Supposing the average cost of each letter to be 4 cents or $40.00 a thousand, a series of five letters would have to produce over twenty per cent. orders in order to cover the bare selling expense. There is no use in hoping for the miraculous. A series of two letters, more cheaply prepared, but giving a stronger incentive for buying, would probably be better. Expensive paper, improved quality of "matched-in" address, and other details of finish frequently produce a higher percentage of orders; but they rarely do so at a lower cost. If the margin of profit is small, the increased cost of securing orders may be sufficient to wipe it out entirely. In any case, the person who plans a campaign should count upon average response, not upon extraordinary response.

177. *Nature of the proposition.*—Although the question of money cost and margin of profit is of importance in determining the length of the campaign, it must not be forgotten that some campaigns of a few letters only are useless. The work required to sell the article or proposition cannot be accomplished in a short time. If a large amount of educative work has to be done, a fairly long campaign is usually necessary, and it would be foolish to take the results of the first letter

or two as a fair index of the number of returns that may be expected from the whole series.

It does not take much argument to show the value of a fountain pen. If the prospects can be reached at all they can be reached with a very few letters—even one. With dictating machines, addressing machines, and other new and comparatively unfamiliar devices, the case is different. With things of this sort it is generally found that the highest percentage of returns is not reached until the fifth letter. Frequently the percentage of returns on the sixth and seventh letters is greater than on the first, second, or third.

Before the campaign is decided upon, therefore, the nature of the proposition should be carefully examined and analyzed in all its aspects. The same sort of analysis, by the way, is likewise necessary before undertaking an advertising campaign. The factors given below are the most important in relation to the article itself in determining whether the series of letters should be long or short. (By a long campaign we mean, generally speaking, a series of five or more letters.)

Is the article very novel and unusual? If it is so new that its use and value have not become generally known, a long campaign will probably be necessary. If, on the other hand, similar articles are familiar, and this particular article has only one or two points of distinctive superiority, a short campaign will be enough. Thus a non-leakable fountain pen would require only a short campaign. A vacuum cleaner might require a long one.

Will desire alone be sufficient to induce buying? If it will not, then a long campaign will probably be necessary. Thus it would be folly to try to sell land in Florida or Texas or Oregon to people in the North-east by a short campaign. No matter how ardently they might desire to have a profitable orchard or farm in one of these regions, they would need to be convinced of the safety of the proposition before they could be induced to invest. The same might be said of mining stock or any other investment proposition.

Are there prejudices to overcome? If so, then a long campaign. Physicians, for example, have a prejudice against spring instruments for many forms of tests. They are more accustomed to mercurial instruments, and a campaign to sell them a spring instrument necessarily requires several letters.

Is the price high enough to be a barrier? If the business man has been getting along without accident insurance or business insurance, it may be necessary to use a long campaign to show him the necessity of it. So, likewise, if he has been getting along with box filing cabinets, it may take a long campaign to induce him to change to the more expensive vertical system.

Is the competition strong? If the article has a monopoly in its field, because of patents or copyrights, or for any other reason, a long campaign is not usually necessary. If there are other similar articles in the field, some of them strongly entrenched, preparation must be made for a long siege. A new concern attempting to sell cash registers, stoves or automobiles by mail would need to order its paper by the ton.

These factors are not all that may be considered before undertaking a campaign, but they are the most important, so far as the article itself is concerned. It all resolves itself into a question of the amount of educational work that must be done. If the market is all ready for your article, if the need has become general and is manifest, then it would be wasteful to use a long series of letters trying to sell the article. If, on the other hand, the advantage of your article is not immediately apparent, it would be equally unwise to send one or two letters and let it go at that. Your prospects must be educated up to the point where they will buy.

178. *Classes of prospects and how secured.*—The nature of the follow-up system depends also to some extent on the kind of people to whom it is sent. The construction and tone of the letters and other material to be sent to different classes have already been considered. But in addition, the length and nature of the campaign differ with different classes. As a rule, it may be said that the easier a name is to obtain, the harder the work of the follow-up series, and, therefore, the longer the series. Prominent business and professional men and dealers have their names on so many published lists that they are comparatively easy to secure. These men, therefore, receive a large amount of mail. Any proposition presented to them will receive relatively less attention than the same proposition presented to the workingman or clerk. For the latter, one or two letters may be enough to secure all the responses that are possible; for the former a longer campaign and one entirely different in character is the only kind worth considering.

It also makes a difference how the list is secured. A man who has replied to an advertisement is worth a longer series, and should receive a longer series, of follow-up letters than a man who has shown no interest in the proposition at all. If he has sent a few cents for a booklet or sample he is even more valuable. There are exceptions to this rule, of course, but within the same class of prospects it holds good.

The source of the inquiry is also a factor. A mail order publication may produce inquiries at five cents apiece; these are of less value probably, at least for the purposes of a business man, than inquiries produced in a more expensive publication at, let us say, thirty-five cents each. In the latter group there would probably be fewer curiosity seekers.

From this it is evident that the nature of the advertising campaign has some effect upon the nature of the follow-up. If the policy of the concern is to insert its advertisements in publications that produce inquiries at the smallest possible cost, it may produce a large proportion of comparatively worthless inquiries. If, on the other hand, it wishes to concentrate upon the class which will provide the largest proportion of buyers, it may use certain trade or class publications that produce inquiries at a slightly higher cost. Such inquiries deserve a longer follow-up series.

The advertisement itself must be taken into consideration. Mystery copy—that is, copy that piques the curiosity and does not tell much about the article—does not produce inquiries that are so valuable as those produced by copy that tells more about the proposition. The latter class of inquiries is worthy of a longer follow-up series than the former. Some advertising men simply set out to produce as many inquiries as possible. Frequently they do this by misrepresentative copy. Then, if the follow-up system does not produce satisfactory results, they put the blame upon the sales department, whereas in reality the advertisement was at fault.

By way of summary, then, let us say that the follow-up system depends upon the following factors:

1. The purpose of the system.
2. The cost of the article and the margin of profit.

3. The nature of the proposition, particularly in reference to the amount of educational work required.

4. The class of prospects, and how they are secured.

179. *Types of follow-up systems.*—There are two main types of follow-up systems: the campaign system, and the continuous system. The campaign system is the only one we have thoroughly considered in the earlier discussions. This is a definitely planned series from beginning to end. The whole theory of educative work rests upon this form.

The continuous system is not so definitely planned. In many cases it is simply co-operative in nature. It keeps in touch with dealers and with advertisers; it gives them timely news that is of importance to them and to the writer; sometimes it merely gives them what might be called the "glad hand." In purpose it is similar to the "house organ" or magazine issued by some concerns, and in many cases the house organ ultimately takes the place of the follow-up letters.

Some concerns, of course, use the continuous follow-up in dealing directly with customers. An ocean transportation line, for example, would keep in touch with prospects by a continual follow-up, and call to their attention the different trips that the company is arranging. In the same way a bank might keep in touch with its clients.

There is another type of continuous follow-up that is sometimes called a "wear-out" series. This is a series sent out to a list of prospects until there is no longer any chance of securing the order. It is best used in connection with staple articles, like furniture, which have few talking points. Its success depends largely upon the timeliness and the force of the individual letter.

MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2

APPLIED IMAGE Inc

In the "wear-out" follow-up there is no climax. Each letter is a direct attempt to get the order; one from one angle, another from another. The letters may be written by many different persons and each one is in effect a separate proposition.

In selling a set of books by this method, for example, one letter might emphasize the pleasure of the family in having a set of "Handy Classics." It would appeal to the parent instinct, and the love of good reading. Another might appeal to the pride of having beautiful things. Still another might appeal to the bargain instinct. No one of these appeals, perhaps, would reach all the possible buyers. Together they get all the possible buyers; they get every bit of juice out of the list.

The best feature of the "wear-out" series is the possibility of stopping it at any time. Yet it sometimes happens that one letter shows a loss, and the next one from a different angle shows a considerable profit.

180. *Planning the individual mailing pieces.*—The other factors in the system to be considered are the number of pieces, the nature of the pieces, and the time between them. The number of pieces has already been sufficiently considered in the analysis of the factors determining the system.

The nature of the pieces depends largely upon the class of prospects, but is affected to some extent by the other factors. To women, professional men, and most conservative people who are not familiar with business, letters are likely to be most useful for all the mailing pieces. To business men, particularly dealers, mailing cards and folders are often equally useful—sometimes more useful. As a rule, the best effect is secured by using both in the series.

The kind of paper to be used and the class of postage are subjects of much argument. Some authorities insist that first-class postage is the only kind to be considered, and that the best paper is none too good. The difficulty with such authorities is that they are considering only their own tastes. They are not looking at the question from the reader's point of view. Letters to professional men and to business men who are hard to reach should be on good paper. Experience has proved, however, that it is unnecessary in reaching the average small dealer or people in the great mail order class. First-class postage is likewise unnecessary.

Letters to agents and house-to-house canvassers in the country may be on the very cheapest grade of paper. Many firms contend that it does not pay to use any better. It certainly is a waste to use expensive high-grade bond paper for this purpose or to go to the extreme of using personally-typed letters. Like everything else, the paper used and the general appearance of the letter should be in keeping with the character of the person to whom the letter is sent. It is well to make a test on a small list in advance, when it is possible, to discover whether high-grade paper produces enough greater results to pay for itself.

181. *Time element.*—The length of time between letters in a follow-up series is determined by the nature of the proposition and the sectional distribution. If a strong appeal is made to the impulse, especially an appeal to the bargain instinct, a short time between the letters is most effective. In a series of letters to secure agents for some novelty, for example, one week or even less may be allowed to elapse between the letters. If, on the other hand, the proposition is one that appeals primarily to the mind, and a large amount of educative work is necessary, a longer time should elapse

between the letters, so as to give the prospect ample opportunity to think the matter over.

The nature of the prospect has some influence. Letters to a farmer may be further apart then letters to a business man, for the reason that the farmer does not come to a decision so quickly as the business man.

The later letters in a series, as a rule, should be sent at longer intervals than the earlier letters. This is because the man who acts upon the early letters is probably acting upon impulse; whereas the man who acts upon the later letters is acting upon reason.

In all cases sufficient time between letters must be allowed to enable the prospect to reply. A follow-up letter should not cross a response. The sectional distribution of the prospect should therefore be taken into account. A series of letters from a concern on the Atlantic Coast to people who live beyond the Rocky Mountains or west of the Mississippi should be sent at longer intervals than one to those who live in New England. A letter that offers some special inducement in the way of a premium or discount should always wait longer than the other letters in the series. If it reaches a prospect after he has already sent his order on the old basis, he is likely to complain.

In a continuous series of follow-ups, whether of the "wear-out" variety or not, the length of time between two different letters is a matter of less importance. A more important thing is to see that each letter is timely. In writing to dealers a few months before Christmas, for example, attention is called to special holiday boxes which can be supplied. In writing to them in the spring a reminder may be given of the advisability of offering special vacation bargains in some particular line. In writing to dealers generally, a continuous follow-up et ample

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series should be linked up very closely with the advertising that is being done nationally.

This matter of timeliness is of extreme importance in all forms of advertising and follow-up systems. It does not pay to send an extensive follow-up series for furniture in the spring or for farm implements in the fall. In most fields of business the summer is a bad time for results. The winter is usually better. In the winter, however, the holidays must be carefully avoided. Letters should be so timed that they will not reach the reader either on the day before or on the day after a holiday. Most concerns have found it advisable to avoid the first and fifteenth of the month, as these are the days on which bills are most likely to come. Monday and Saturday are usually poor days, especially in reaching business men. As a final suggestion with regard to timeliness it may be said that all inquiries should be answered immediately. One successful mail order house has the rule that every letter shall be answered the day it is received.

182. *Typical systems.* — The general suggestions given above will be made clearer by a few concrete examples from the different types of follow-up systems.

A single letter was used to sell a little book of railroad stories to a list of station agents. The price of the book was ten cents. The letter was cheaply gotten up and there were no enclosures. Its chief merit lay in the fact that it was adapted to the reader in language and tone. It secured over twenty-five per cent. returns. With such an article a longer campaign would have been impossible. Even this letter would have caused a loss, had it not been for the splendid number of orders secured.

A Detroit publisher used a series of two letters to sell a book on advertising to members of advertising clubs throughout the country. The price of the book was $3.00. A cheap grade of bond paper was used and third-class postage. A circular was enclosed, giving a summary of the contents of the book and a few expressions of opinion of prominent advertising men. One of these was in the form of a fac-simile letter. More expensive paper and first-class postage were tried but did not yield results sufficiently large to pay for the increased cost.

A large telephone company used a series of three letters to induce subscribers on party lines to change to the direct line service. The letters were very short, but were on high quality paper and the fac-simile work was perfect. Every device possible was used to secure ease of answering and a large percentage of response. First-class postage was used, and in the third letter a small pencil was sent to be used in signing the return card.

A manufacturer of business devices used a series of five letters in selling his leading device, on which he put a price of $1.75. Circulars were enclosed with the first two letters, which were sent at intervals of ten days. The other three letters were sent at intervals of fifteen days and each gave a special offer. The entire series produced the remarkably high percentage of 75 per cent. orders. The largest percentage secured on any individual letter was on the fourth, with 34 per cent.

A manufacturer of devices for curing certain physical deformities used a series of eight letters, sent out at regular intervals. The last ones went at longer intervals than the earlier ones and each contained a special offer in the way of free trials. All were fac-simile letters with circular material and testimonials enclosed.

For an adding machine a series of twelve mailing pieces, all in printed form, was sent to business houses. They went out at intervals of two weeks. The whole was arranged in the form of a campaign and each mailing piece took up some particular point of superiority of the machine. It was found that the printed folders were equally as effective and cheaper than personal letters.

A business magazine uses a continuous follow-up of indefinite extent to secure advertising. The chief points of distinctiveness are the timeliness of the different letters and the facilities given for prompt and ready response. Most of the letters are sent just after midwinter and mid-summer, in preparation for the two big advertising issues, March and September.

An ocean transportation company, making a specialty of trips to various points of interest, uses a continuous follow-up with its chief activity at the beginning of winter and the late spring.

A manufacturer of a specialty in the line of household furniture uses a "wear-out" campaign on inquiries received through mail order advertisements. The later letters are usually in the form of special offers just before Christmas or at other important times.

183. *System in checking results.*—No matter how carefully a letter or follow-up system is prepared and planned, if it involves any considerable expenditure, it should be carefully tested before being used on a large scale. Even the most expert judgment sometimes goes astray. The opinion of a critic is of no value in comparison with results.

The test of a single letter is comparatively simple. Let us assume that the letter is to be sent out to a list of one hundred thousand names. After it is prepared it is sent out to a small number of names chosen random from this list. The percentage of orders r sulting from this preliminary campaign may usual be taken as an approximation of the result to be e pected from the whole list.

A similar test is made when several letters have bee prepared for the same purpose. The relative efficienc of the different letters can be determined from the num ber of orders obtained by each from lists of the sam size. Such a test can be used in comparing the relativ efficiency of first- and third-class postage as well as th relative efficiency of different kinds of copy. It is wis not to compare too many factors at one time, for i this is done the difference in result may be ascribed t the wrong cause.

Care should also be taken to see that the geographical distribution to which the two letters are sent is exactly the same. If one letter were used in Illinois, for example, and another one in Georgia, the one which produced the greater results under those different conditions might not be the one which would be the most effective in the entire country.

The simplest method of determining the letter which produces the greatest amount of results is to use two different colors of return envelopes or return card enclosures. Letter No. 1 might have a brown enclosure and letter No. 2 a blue enclosure. If the brown enclosures returned numbered fifty and the blue enclosures returned numbered one hundred, it might be fairly assumed that letter No. 2 was twice as good as letter No. 1.

Instead of different colors for the envelopes, some "key" may be used. This key is an inconspicuous figure, letter, or mark, placed upon the return envelope.

Sometimes it is a part of the address, as Dept. A, Room 81, Desk M, or the like. The same "key" should be placed upon the order blank, so as to provide a double means of checking up returns, and to make unmarked orders less numerous.

The number of letters sent out in the test should be sufficient to provide a safe basis of comparison. One thousand is usually enough, unless the percentage of replies is likely to be very low—say 1 or 2 per cent. If this is the case, 5,000 or more letters may be necessary. It must be remembered, however, that the results from 4,000 letters are only *twice* as accurate as the results from 1,000—not four times as accurate. Many concerns find 500 letters of each kind sufficient for a test.

184. *Itemized costs.*—A test is comparatively valueless unless an accurate record of costs and results is kept. At the end of two weeks, unless the letters were sent to distant parts of the country, it is usually possible to compile the figures and determine upon the best letter to use in the whole campaign.

The following table of figures will show the itemized cost of 100,000 letters with circular and post card enclosed:

Cost of 100M circulars, in two colors, size 10¼ x 14 in., including compositions, press work, electros, etc.	$285.00
Cost of folding 100M circulars, four operations, at 20c. per M for each operation, or 80c. per M.....	80.00
Cost of 100M envelopes	145.00
Cost of addressing 100M envelopes at $1.50 per M..	150.00
Cost of 100M letter-heads (with imprint)	170.00
Cost of 100M letter-heads (without imprint)	135.00
Cost of composition on letter, 66 lines at 5c. per line	3.30

Cost of press work on 100M two-page letters, i. e., 200M sheets at 90c. per M	180.
Cost of three-line "matching in" on 100M letters at $2.75 per M	275.
Cost of fac-simile signature on 100M letters, by hand, at 75c. per M	75.0
Cost of folding 100M letters, four operations (one pick-up and three folds) at 20c. per M or 80c. per M	80.0
Cost of 100M postcards at $1.50 per M	150.0
Cost of inserting letter, circular and postcard into 100M envelopes, three pieces, at 20c. each or 60c. per M	60.0
Cost of sealing 100M envelopes at 20c. per M	20.0
Cost of stamping 100M envelopes at 20c. per M	20.00
Cost of postage on 100M letters under two-cent stamp	2,000.00
Total	$3,828.30

Such itemized cost records should be prepared even if the work is all done within the sending concern. It is often cheaper to have it done in an outside company that makes a specialty of this kind of work. The cost of the letter itemized above is about $38.28 per thousand. A test of 5,000 letters produced 131 orders at $3.40 each. The following computation indicates how the net profit per order is determined.

LETTER NO 1.

(Letter B in Section 158)

Receipts.

131 orders at $3.40 each		$445.40

Expenditures.

Cost to mail 5,000 circular letters at $38.28 per M.	$191.40	

Amount Expended in Filling Order.

Cost of 131 copies of the Gainsborough picture at 33c. each	$43.23	
Average express charge on 131 shipments at 28c. each	36.68	
Cost of 6 collection letters on the 128 orders at an average cost of 7c. per order.	8.96	
Cost of 131 sets of Hogarth's pictures at 50c. per set	65.50	
Amount to be deducted from each of the 131 orders (about 2 per cent.) for loss in orders—average loss being 8c. per order	10.48	
Total amount for 131 orders		$356.25
Profit		$89.15
Net profit per order		.68

A similar computation will determine the total profit, and net profit per order of each of the other letters in the test. If the cost of the different letters is approximately equal, the comparative net profits will indicate the relative efficiency of the different letters. This is not the case, however, if the costs of the various letters differ by a considerable margin. Let us illustrate.

It is evident that considerable savings might have been made in the above letter by the use of cheaper paper and the one-cent stamp, and the omission of the matched-in address and the fac-simile signature. The number of orders produced, of course, would have been much smaller. It is quite possible that it would have been so small that the total profit would have been less, even though the net profit per order might have been greater.

Suppose, for example, the cost of the letter had bee reduced to $20 per thousand, but that 5,000 letter produced only 100 orders. Receipts would then hav been $340. Assuming the other items to be the same the total expenditures would have been $264.85. Th net profit per order would have been 75 cents, but th total profit from the 5,000 letters would have been only $75.15. This compares with 68 cents, net profit pe order, but total profit of $89.15 in the previous case.

This merely indicates the fact that when the costs of two letters are different, the total profits for a given number of letters must be used as a basis of comparison instead of the net profit per order.

185. *Tests in follow-up campaigns.*—It is not so easy to make a test of a series of letters used to follow up inquiries. It can be done, however, by using two different campaigns, simultaneously, and keying the results. These will serve as a basis for the method to be used in following up inquiries obtained from subsequent advertisements.

If the follow-up series is of the continuous or "wear-out" variety, the results from one letter can be used as a basis for the construction of the next. For example, a series of ten letters was sent to a list of about 2,000 prospective canvassing agents. They were mailed at intervals of ten days, each letter going to all those who had not responded to previous appeals. Three different writers worked on the series.

The 1st letter brought 2 per cent.
The 2d letter brought 3 per cent.
The 3d letter brought 20 PER CENT.
The 4th letter brought 18 per cent.
The 5th letter brought 9 per cent.
The 6th letter brought 9 per cent.

The 7th letter brought 8 per cent.
The 8th letter brought 10 per cent.
The 9th letter brought 4 per cent.
The 10th letter brought 5 per cent.

It will be noted that the third letter produced the remarkable return of 20 per cent. The psychology that accounted for its success was then carefully studied, and the fourth follow-up was constructed along similar lines, but with more intensified appeal. This produced 18 per cent. returns, which is even more remarkable, in view of the fact that the field had been well covered.

It cannot be too strongly emphasized that, whatever line of business you are in, you should keep a careful record of the results of each sales and follow-up letter you send out. Collection letters may also be tested. No matter how carefully you analyze the situation, you cannot be sure you have the best possible letter until you have seen and checked up the returns.

The principles of writing letters set down in these pages have been tested and found to hold good in the majority of cases. They are far less valuable to the individual concern, however, than the results gained from the concern's own experience. If these results are accurately kept they will be as valuable as any of the accounting records in the office.

CHAPTER XVII

ARGUMENTATIVE LETTERS

186. *Solving particular problems.*—When a man has become interested in your proposition the battle is half won. If he answers your letter, but does not purchase, you at least know where he stands, and how best to deal with him. This is especially true if he expresses some definite objection or makes some further inquiry. If you can meet his objection and overcome it you can make a sale.

Therefore, in order that these near-sales may be converted into cash it is necessary to know how to use argument effectively. In some respects the purely argumentative letters resemble the sales and follow-up letters. But these are directed to a large class of people, not to a single individual. They cover a broad territory. In an argumentative letter, you are trying to solve the particular problem of one man. You are trying to meet *his* needs, and show *him* that he cannot afford to neglect the proposition you offer.

187. *Minimizing the objection.*—Frequently you may show that his objection is really due to misunderstanding—your fault, of course, in failing to explain more fully your proposition; and then you proceed to show that really it is particularly adapted to his needs.

In no case should you suggest that he has misunderstood you because of his own carelessness or stupidity. An example of this fatal kind of discourtesy is the following:

Dear Sir:—

You have evidently misunderstood our proposition. We do not claim that the material we put into our $50 money-changer costs us that. We offer you $5 worth of metal and $45 worth of brains, and a man who would rather have $45 worth of metal and $5 worth of brains is just the man who needs all the brains he can get.

This idea is good enough, but the way of putting it would antagonize almost any human being.

188. *Meeting the objection.*—It is best to avoid, if possible, the idea that there is really a very strong objection to be met. But sometimes there is a real issue. In such a case, begin by agreeing that he has reason for his position, and saying that you would probably feel the same way in his place. Then define the issue as sharply as possible. Make it a yes or no question. Help him to answer it.

Frequently a good way is to show that the objection itself is, after all, unfounded. It is based upon a generalization from too few facts, or he has ascribed a wrong cause for the effect he has observed. Or if he has the testimony of others against the proposition, possibly their testimony was incompetent or biased. Expose the fallacy of his reasoning; break down the objection. Then you can give new truth in its place.

One of the most frequent objections is: "I have tried something of the kind, and found that it didn't pay." Such an objection may be answered by showing that there are really great differences between this article or proposition and the others that seem to have some similarity. The resemblances are on the surface; the differences are underlying and essential.

The prospect says, for example, that advertising does not pay. You show that some kinds probably do not, but that the right kind does. You then prove to him that yours is the right kind for his purposes, because it will reach the class of people he wishes to interest. You back this up by evidence that it has done so for other men in his line of business. It is especially helpful to tell him that many of these were at first sceptical about the value of the proposition, but gave it a trial and were convinced.

The objection that he can't afford it, may be met with the argument that it is an investment that will result in added profit. Frequently the very reason he alleges for his inability to buy may be turned to your profit. For instance, he says he cannot advertise because he is spending a great deal of money on alterations and additions to his plant. You argue that this increase in the capacity of his plant will be useless without the increase of business which can be obtained by advertising. He can't afford insurance? He must be made to realize that the future of himself and his family is equally as important a matter as the present.

Whatever the arguments, they must be backed by good evidence, in the shape of facts. Whether the urging at the end be repeated or not depends upon the character of the prospect. The psychological command may easily be overdone. If you have used it once with him do not repeat it; instead, seem to leave the matter open to his judgment, confident that he will make the right decision.

For further help in the work of writing letters of this sort, a man should study the science of argumentation.

189. *Examples:—*

March 8th, 1909.

Mr. W. P. Smith,
Hoboken, N. J.

DEAR MR. SMITH:

We appreciate the stand you take in your letter of March 16, and agree with you when you say that our proposition is a fine one for the beginner, the promoter, etc. We will also take your side when you say that your letters have brought good results. But we want to convince you that we can get better results for you.

As a general rule it is true that a certain amount of technical knowledge is necessary to sell any article. This last statement is particularly applicable when you start out to sell such a thing as life insurance, machinery or any other proposition that is not standardized by long usage and well understood by the people whom it is sought to interest.

We have not tried to get any life insurance companies or machinery manufacturers as our clients for the above reasons. Your edge tools are known to every hardware jobber in the Eastern States. Do you sell to all of them? Not quite, and a lot of those who are not your customers are worth getting, are they not? They will yield to a systematic campaign. The persistent and systematic salesman makes the best showing among jobbers but it will not pay you to keep a man traveling after your hard cases. It will pay you to have us write them letters if we can get any reasonable amount of results and we can.

We took charge of the Dowden Powder Co.'s dynamite and nitroglycerine sales in the Rocky Mountain States a year ago (these lines are sold to hardware jobbers and general storekeepers) and while we do not feel that we are at liberty to give out the figures we have as to the increase of sales and reduction of selling expense we are sure that the Dowden Co. will not refuse to give you the information. Write and ask them.

Now then we have made a success of selling explosives for the Dowden Co., horseshoe nails for the U. S. Horsenail C pipe for A. M. Bayres & Co., and paint for the Kansas Pai Co.

We have added customers to their lists whom they could n get themselves. Then why can't we get a chance at enlargin the sales of your edge tools.

Very truly yours,

THE UNIVERSITY CORRESPONDENCE COMPANY.

DEAR SIR:

We are not surprised at your conclusion, as expressed in your letter of February 25. Ninety-five per cent of the letters we receive from reputable houses who do not accept our proposition immediately raise the same objections.

Recently we prepared a statement showing the number of inquiries we have received during the past five years relative to our proposition. Eighty per cent of the inquirers are now our customers, and we solicit business only from the best houses in their respective lines of trade.

You believe your business requires a technical knowledge that cannot be gotten outside of your line. Our staff is made up of forty experts in sales-letter writing, and by an actual canvass of our force we find that we have five men who made a separate study of mechanical engineering. We think, therefore, that we have the necessary technical knowledge.

Now, as to your statement that we may be able to do well for beginners, investors, etc., but are not likely to be able to help an established business, we would call your attention to the following instance of our ability in making sales.

Last August we tried to interest the Blank Motor Company in our proposition, but they, like yourself, had a large and competent staff of salesmen and sales-letter writers, and did not care to change their system. In October they wanted to extend their business so as to take in several countries in South America, but could not find a man that could write a letter in Spanish that was satisfactory to them. They called us in and gave us a contract to write their foreign sales-letters. Their experiment was so satisfactory that they gave us a trial on their domestic sales-letters writing, and on January 1, 1909, they signed a contract with us to write all their sales-letters for the next two years. The president of this company, Mr. Smith, told us recently that they are saving almost $5,000 a year in salaries since they adopted our system. You might 'phone Mr. Smith and verify this.

We have been successful for other people and we will be successful for you. Practically every customer we now have, when writing us first, stated, in effect, that he was "from Missouri," and we have shown him. Let us show you.

Very truly yours,

The University Correspondence Company.

Dear Sir:

In accordance with your request, I submit a summary of the estimated economies which you will make by taking space in one of our model loft buildings, and giving up your present New York warehouses:

Insurance:	
Saving per annum estimated by Mr. ———, by securing a rate of 11 cents in our building, against rates from 42 to 58 cents in your present warehouses, approximately..	$6,000.00
Labor:	
Without allowing for added efficiency of labor, and possible economy in emergency help, Mr. ——— estimates that if the entire business is transferred to Brooklyn, five (5) porters, at $13.00 per week, can be saved, or a total per annum of	3,380.00
Space:	
It is estimated that 32,000 square feet of floor space in our buildings will accommodate as much merchandise as your present	

space of 44,000 square feet. This is because of the arrangement, and the increased cubical capacity of the storage space. The difference between your present space, at 27 cents per square foot, and the space in our buildings, at 30 cents per square foot, will effect a saving per year of approximately 2,280.00

Total estimated saving, exclusive of cartage $11,660.00

While our estimates of your carting cost indicate a further economy to you, I have considered it wise not to present this feature, because it is dependent, in a measure, upon the establishment of certain through rates from New England territory, etc. It is certain, however, that your cartage costs will not be greater, for the same volume of business. The economy will be the elimination of cartage on deliveries to rail lines. This is estimated to be $2,118.00, on 11,751 packages, at 18 cents per package. This will be practically offset by an increase of 25 per cent. in the cost of your New York City deliveries, and the possible slight increase in the cost of receiving your incoming shipments from water lines. I believe that I can secure through railroad rates from the Boston & Maine R. R., and from Bound Brook, which will result in an economy in handling incoming shipments from these points, instead of a slight increase in cost.

Broadly considered, the proposition appears to be a certain economy of approximately $11,000.00, with possible economies which will increase this to $15,000.00 per year. A reasonable allowance should be made for incidental economies, which cannot be accurately estimated, such as saving in short-term insurance, the possibility of securing additional space during rush seasons, etc., etc.

While we have, at the present time, a sufficient amount of free space in our building No. 3, we have negotiations with a large number of prospective tenants, which are in about the same condition as those with your firm, and I trust that you will be able to determine at an early date what your action will be in the matter, so that we may give you the best location possible.

Very truly yours,

Bush Terminal Co.

Dear Sir:

Agitation for a shorter day for mill operatives has met with a variety of opposing arguments.

At least one contention of textile and other manufacturers outsiders have failed to understand. Perhaps it has never been made quite clear.

This is the contention—perfectly proper—that even though the weekly pay-roll was reduced in proportion to the reduction in working hours, the mills might still face serious loss. For overhead expense remains static. Investment charges on buildings and machinery are just as heavy, whether the mill runs eight hours or eighteen.

Where shorter days have been enforced some mill men have overcome this condition by working two shifts, doing twice as much work with the same machines.

In other words, they have had to get more "turnovers,"

A leaf out of their own book right here might be instructive to textile manufacturers in thinking about their relations with retail merchants.

Please note the enclosed chart of the cost of retailing dry goods. This has been compiled by our Commercial Research Department, whose investigations have corroborated information which we already believed to be accurate.

Retail costs are constantly mounting—in the past ten years the increase was three per cent.

What is to become of the profits?

The retailer is being forced to make more "turnovers" of his stock. He cannot now let a considerable part of his goods remain long untouched on his shelves.

A typical small store operates about like this:

$10,000	Capital.
40%	Percentage of mark-up.
$14,000	Retail value of stock.
3	Number of turnovers.
$42,000	Total business for year.
10%	Percentage of net profit.
$4,200	Net profit.

If this store had made but two turnovers, profits would have been reduced to $2,800. If it had attained four, the profits would have been $5,600—with identically the same capital and equipment.

It is not hard to remember the day when the buyer came in from St. Louis, and seeing a real opportunity in the market, bought and bought heavily, on his own responsibility. To-day that is changed. A merchandise man, probably knowing nothing about any particular line of textiles, sits as financial autocrat in judgment on the amount of capital laid out. He requires a definite number of turnovers from each buyer. The day of great retail stocks is gone for good. One leading Boston store gives its buyers no storage space whatever. Goods purchased stand on the floor until sold. If goods are held in reserve to-day, they are held at the mill—at the mill's cost.

The goods to which, therefore, the retailer gives preference are the goods that move quickly. And after years of misrepresentation and ignorance he is beginning to see that advertised goods leave the shelf soonest. They give him the most "turnovers."

Prejudice *in favor* of advertised lines is replacing prejudice *against* them.

It seems like a golden opportunity for one ambitious manufacturer in each textile line.

Perhaps you are that one.

Yours very truly,
Service Publishing Company.

CHAPTER XVIII

OFFICIAL LETTERS

190. *General rules.*—There is one class of business letters, which differs in most respects from those which have previously been considered, and which may conveniently be called "official letters." They are used by government officials, members of a firm, officers of a corporation, and the like, in writing about matters that lie outside the scope of regular business. These are sometimes matters of importance to the firm or other organization, but frequently are of purely personal value. Letters *to* these members or officials would belong to the same class. Examples would be a letter that asks a business man to act as a member of some committee, one that asks his advice on some question, answers to such letters, and the like. In fact, any letter that is written by or to an official or a business man on any other questions than those which come up in the regular routine of business, may be considered as an official letter.

The stationery on which official letters are written usually differs from that used for other business letters. It is most frequently smaller in size, of folder form, and similar to social stationery. A small letter head is frequently used. This contains usually only the name, official position and address of the sender—sometimes only the address. Usage is at present to have this on what is ordinarily considered the back page of the folder. This is of course the first page to be written on. If a second is necessary the other outsid page is used.

Official letters fall naturally into two classes: th formal and the informal. They differ so widely in ton and construction that they may best be examined sepa rately.

191. *Formal.*—Formal letters are those written t government officials, members of Congress, officers o the army and navy, and others in high positions, an generally to all business men except those with whom the writer is on a footing of friendly familiarity. Th letters written by these individuals are likewise formal

The mechanical form of these letters differs from that of other business letters. The inside address is written at the close of the letter at the left-hand side. In it all titles are given in full. No abbreviations should be used. As correctness is so necessary, it is worth while to give a brief explanation of more common titles.

192. *Use of titles.*—The titles ***Reverend*** and ***Honorable,*** and the foreign title ***Sir*** should be used with the first names unless Mr. is included, as ***Reverend Samuel Jefferson.*** When used in the body of a letter, *the* should precede the title, as "the Honorable James Gordon will address the meeting," or "The Reverend Mr. Knox hopes to be present."

With the title of ***Doctor*** or ***Professor*** the first name may or may not be used, according to choice.

Under the laws of the United States no fixed titles are attached to any of the federal officers. Certain rules have been established by custom which should be followed.

The President should be addressed ***The President.***

A governor or mayor should be addressed ***His Excellency the Governor*** and ***His Honor the Mayor,*** or, as well, ***Honorable James F. Fielder, Governor of New Jersey.***

All judges and justices, with members of Congress and members of state legislature are entitled to ***Honorable.*** Senators of the United States are usually addressed as ***Senator Elihu Root,*** or ***Honorable Elihu Root, United States Senate,*** if the Senate Chamber is used as the destination of the letter.

Members of the House of Representatives are addressed ***Honorable Carter Glass, House of Representatives.*** In state legislatures the same usage prevails.

Any titles are written out in full, however long they may be, as ***Lieutenant-General.***

The titles ***Superintendent, Agent,*** etc., are written after the name, as ***Mr. John Stuart, Agent.*** Honorary degrees, likewise, follow the name and are, unlike titles, abbreviated generally, as ***D.D., LL.D.,*** etc.

The salutation is usually ***Sir.*** The complimentary close is ***Respectfully*** or ***Very respectfully.***

193. ***Examples of formal letters.***—In the body of the letter, the strictest formality is observed. No abbreviations or colloquial expressions are permissible. Very frequently the third person is used throughout in speaking of the writer. The language is stately and dignified to the point of coldness.

The following is an example of the formal official letter:

SIR:

At a meeting of the Wholesale Lumber Association of Greater New York, held on March 30, 1909, it was resolved that:

"The reduction of the tariff on cut lumber proposed in t Payne tariff bill is against the interests of both the Americ dealer and the workingman, and we call upon our representati in Congress from this district to do all in his power to have th section stricken from the bill."

In accordance with the above resolution, we, the Wholesa Lumber Dealers' Association, representing all the firms engage in this business in your district, and the employés of five thousand of your constituents, ask that you do all that you can i eliminating this clause.

If this clause is allowed to remain in the tariff bill, it wi paralyze the cut lumber industry, cause thousands of workme to lose their livelihood, and enable foreign cut lumber dealers t undersell us in our home markets.

Trusting that you will see the necessity of strong action o this clause, we are,

Respectfully,
THE WHOLESALE LUMBER DEALERS' ASSOCIATION.
By JOHN F. MORRIS, *Secretary.*

Honorable Timothy D. Sullivan,
House of Representatives, Washington, D. C.

194. *Informal.*—In letters between business men who are on terms of familiarity with each other it would be absurd to use the stilted formal style. For these letters (assuming that they lie outside the routine of business) a very informal conversational tone is desirable. The informal official letter is in fact the exact antithesis of the formal. It has character more than any other quality, whereas the formal letter is distinguished chiefly by its lack of character.

In fact, it is hardly too much to say that the only requisite in the informal letter is the touch of personality. For that reason there are almost no rules to be laid down for its construction. Like the ordinary personal letter, it may be of any form that the writer chooses—he is at liberty to please himself.

The salutation is usually ***Dear Smith,*** or ***Dear Mr. Smith,*** or ***Dear Jack*** or anything else the writer pleases. The inside address, if used at all, is placed at the end as in the formal official letter. The complimentary close may be ***Sincerely,*** or ***Cordially,*** or ***Faithfully.*** Others are frequently used.

In the body of the letter the writer need not trouble himself to be correct or concise. Clearness is easy to obtain, and courtesy is natural. Character is the only quality the writer has to concern himself with; he should aim to give the letter the stamp of his own personality.

195. *Examples.*—The following are examples of the informal official letter:

My dear Professor Jones:

I will have the printer send you two proofs of your articles and revises whenever you think necessary. I will have him also follow copy as to spelling, although in giving this instruction I shall feel a little as I should if I were to ask Delmonico if I might bring a friend to dinner in flannel shirt and moccasins, said friend being bent on simplifying modern attire and preventing the enormous waste of time which it compels.

The body of your articles will be set in ten point, and the tabulated matter in eight point. We shall be glad to have the copy as early as possible in order that we may all have plenty of time to go over the proofs.

Sincerely yours,
James Ellis,

Professor Frank E. Jones,
University of Peekskill, Schenectady, New York.

Dear Mr. Franklin:—

Your careful investigation of the leakages in our supply department, which has resulted in a monthly saving of severa hundred dollars to the company, was very warmly commende at a meeting of the directors to-day. I am asked to express to you our appreciation of your work.

As a slight token of this appreciation we are advancing your salary to $320. This, you will understand, is not simply a reward for this particular service. It is rather an attempt to give due recognition to your ability and industry.

May I add that I feel personally gratified at the record you have made.

Very sincerely,
Thomas Graves.

Mr. Edward Franklin,
The Carnival Key Company, New York City.

QUIZ QUESTIONS

PART I

ADVERTISING

(*The numbers refer to the numbered sections in the text.*)

CHAPTER I

HISTORY OF ADVERTISING

1. What effect did the increased production of goods have on advertising?

2. Define advertising. Why did not the cobbler of the 17th century need to advertise?

3. What was the most primitive form of advertising?

4. How did the mediæval trader announce his wares?

5. Give some early examples of the use of "signboards."

6. Why was handwriting used so long as a means of advertising?

7. Name some forms which advertising signs take to-day.

8. What country produced the first advertisement of a commercial nature? What products were the subjects of early advertising?

9. What products were advertised during the earlier periods of American history?

10. How did Franklin meet the competition of an o established magazine?

11. Why was advertising backward in its develo ment after the making of goods became cheaper ar great quantities were easily turned out?

12. What great force helped to raise the standard o living during the 19th century?

13. What effect has the extension of markets and th scattering of population had on the development of advertising?

14. Has the attitude of the newspapers toward advertising changed since 1666?

15. What was the attitude of the early magazines toward advertising?

16. How does the advertising space given to advertisements by magazines to-day compare with the issues of 1860?

17. How do the magazine publishers answer the government's claims that the postal deficit is due to the carrying of magazines filled with advertising?

CHAPTER II

PSYCHOLOGY OF ADVERTISING

18. Why do business men often have a prejudice against the study of psychology?

19. How would it help the advertiser to know that the mind was quite mechanical in its actions?

20. Is the advertiser interested in individual characteristics or in the general standards, ideals, etc., of a community?

21. Which of the five senses is the most important from an advertiser's point of view?

22. Give an illustration showing how the images produced by the sight may call other images into being.

23. Show how the imagination is connected with the motor impulses to buy an article.

24. What two points are to be remembered in connection with imagination?

25. Give illustrations of the points mentioned under Question 24.

26. What does Mr. Deland's story of the rug illustrate?

27. Why should the advertiser appeal to more than one sense?

28. Why is the Victor talking machine advertisement a good illustration of the appeal to emotions?

29. Why should exaggeration be avoided in an ad.?

30. What is meant by rhythm? What connection have our likes and dislikes with the subject of rhythm?

31. Of what practical importance is rhythm to the advertiser?

32. Why should the color tone of an advertisement produce a pleasant feeling?

33. Why should form and proportion be observed in an advertisement?

34. When is our attention employed to best advantage? How is sentence structure connected with rhythm?

35. Criticize from the point of view of an advertisement the sentence structure of the Angelus and Bell Telephone ads. as given in the text.

36. Why should the advertiser cater to the eye's desire for ease?

37. When is the movement of the eye most easily facilitated?

38. Describe Professor Huey's experiment to dete mine the movement of the eye.

39. What principle is violated in the advertisemen of "No. 6"?

40. Why are the more familiar arrangements words more easily remembered?

41. Which part of a printed letter contains the mos characteristics by which it is recognized?

42. Show the psychological point involved in Pro fessor Muensterberg's story.

43. What common fault is found in many ads. whic emphasize two or more ideas?

44. When is the power of suggestion most success fully used? What four cardinal points are to be kep in mind? What part does confidence play in a trade mark? What important suggestion is used by patent medicine men?

45. What is gained by repeating an ad. continually

46. Illustrate suggestion by inference.

47. Name other emotions or instincts which may be worked upon successfully by the advertiser.

48. What help may be obtained from psychological studies in deciding the question of commercial imitation?

CHAPTER III

ADVERTISING TECHNIQUE

49. What relation has typography to advertising?

50. What is the Point system used by printers? What advantage has come from standardization of type sizes?

51. What is meant by the term "type high"? What

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is the standard height? Name the chief type sizes under the point system.

52. How is the width of type measured?

53. Why was the letter m adopted as a standard? How would you indicate the length of a line of type? A line of type 2⅙ inches long contains how many picas? What is the width of a column of an ordinary newspaper? Of the popular magazines?

54. What spaces should be observed in printing? How do the spaces vary in size?

55. Why should the ad. writer at first not try to indicate the sizes of type in which each part of the entire ad. is to be set?

56. What practical means may be used by an advertiser to judge the number of letters for a given space and to select a desirable style or size for the advertisement?

57. What suggestions may be helpful in selecting a proper style of type, etc.?

58. What practical way is open to the advertiser to gain ideas regarding borders?

59. On what basis does an advertiser pay for his advertising space? What is the difference between the regular agate type and the newspaper agate type?

60. What is a "cut"? Name the various kinds.

61. What are the essential instruments and materials necessary for producing a zinc etching? Describe the process.

62. Describe the process of zinc etching.

63. Describe the procedure of making a half tone.

64. What is the best kind of "copy" for a half tone cut?

65. What is the basis of charging for making a zinc cut? a half tone?

66. Of what importance is the "screen"? What a some of the popular screens?

67. How are wood cuts made?

68. What are impression cuts?

69. How long does it take to make a good electr type? How many impressions should a good one mak

70. What is the difference between the "shells" of a electrotype made of copper and one made of nicke How is the "lead-mold" produced? What advantage has it over the copper electrotype?

71. If cheapness rather than fine work is desired wha process may be employed by the advertiser?

72. What features should be considered from a print ing point of view in preparing copy for a magazine For a newspaper? Describe the Ben Day process.

73. What bad conditions in newspaper printing ha Mr. George Hunter tried to overcome?

74. Why should an advertiser know something as t the costs of producing cuts, half tones, etc.?

75. What are some of the important facts about paper which an advertiser should know?

76. What quality of paper should be used for fine half tones? Give some of the common sizes of book paper. What paper is commonly used for colored poster work for out-of-door advertising? What are the usual sizes?

77. To what uses may the advertiser put cover paper, bristol board and manila papers? What advantage may be gained if a proper tint is selected in color work printing? What are the regular sizes of cover paper? What is meant by the word "ply"?

78. What effect has temperature on paper? Which way is paper most likely to stretch? Why? By knowing these things what advantage does the adver-

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tiser gain when dealing with the paper merchant? What caution should be observed in buying paper made of wood pulp? What effect does heat and light have on colored papers? Why should bond and linen papers be thoroughly seasoned? What press room conditions should be kept in mind? Name two other precautions that should be heeded by the advertiser in printing upon paper.

79. To properly test paper what apparatus is it necessary to possess?

80. In figuring stock for a booklet what fact should be kept in mind regarding the number of pages a leaf will carry?

81. What bearing has the amount of waste to the size of paper selected?

CHAPTER IV

CONSTRUCTING AN ADVERTISEMENT

82. What strong motives often induce advertisers to violate the rules of harmony?

83. Are illustrations always effective?

84. What considerations are to be noted in determining the amount of space to be used?

85. Which consideration would you place first? How would you use the appropriation upon the space?

86. Compare the relative importance of size of space and expense.

87. Can a goods be over advertised?

88. What kind of goods need the larger space because of their nature?

89. Discuss the relation of space to the character of the publication.

90. How did Mr. Gillam of Wanamaker's store solve

the question of relating the appropriation to the amoun of space necessary?

91. Why should an advertising writer be ready t sacrifice cleverness for the sake of brevity? How ma forcefulness be gained? How may the sales story b ruined? Why will care in making a lay out save th advertiser expense?

92. What is the chief purpose of making a lay out i mass for an ad.? Describe the method of procedure Describe a method of testing for type harmony.

93. How should engravings which must be used in a cut, but which do not match, be handled? How are small cuts generally best disposed of in an ad.? How can the white space about a cut be regulated? How should the title placed under an engraving be set?

94. What details should be given to the compositor when a lay out is made for him?

95. How may costly mistakes in the composing room be avoided by the advertiser?

96. What two things are important in determining the form of an ad.?

97. What is a "proof"? What is the cheapest kind? What points should be looked for in correcting proof? What is a blue print and in what class of work is it economical to use it?

98. What are the characters for the following changes in proof: "No paragraph;" "put in lower case;" "take out type or matter with a line drawn through it;" "transpose;" "insert period;" "insert comma;" "two-em dash;" "straighten lines"?

99. What is a "closing day" as used by magazine and newspaper?

CHAPTER V

ADVERTISING MEDIUMS

100. Define the term medium. What is a periodical? What is a magazine?

101. State the chief differences between a magazine and a newspaper from an advertiser's point of view.

102. What influence should the character of the advertiser's goods have on the selection of a medium?

103. How would you set about to find out the character of a newspaper?

104. What qualities are considered of first magnitude in estimating the character of a newspaper or a magazine?

105. Why should a careful study of local habits and customs precede a choice of the evening or morning newspaper?

106. How far should "general impressions" guide one in the selection of a newspaper?

107. How far should personal prejudice govern in the choice? How may a business, a bank for instance, keep in touch with the public's opinion of a newspaper?

108. What is the prime element in the character of a trade journal?

109. What advantages has a trade journal over a magazine?

110. What influences have tended to keep down the standards of trade paper advertising?

111. How are the trade papers attempting to overcome their handicaps?

112. Why do trade papers emphasize "quality" and not size of circulation?

113. Give an illustration of a paper which analyze the quality of its circulation for its advertisers.

114. Show how it might be more costly to use a hig priced magazine with big general circulation than i would be to use a trade journal with small circulation even though the same amount of money was spen upon it.

115. What influence does the editorial policy have o the character of a medium?

116. What advantage is gained by using concrete illustrations in technical advertisements?

117. Of what is the general nature of "free advertising"? How are "personals" looked upon by the trade?

118. Why is it not considered good business policy to sign an advertising contract for two years or more?

119. According to statistics, how many magazines are furnished per 1,000 of population?

120. How could a population map aid the advertiser? What would such a map contain?

121. What two factors largely determine the advertising rates?

122. Why are the *Ladies' Home Journal* and the *Delineator* considered women's papers? What makes them valuable advertising mediums?

123. What differences can be easily made between the various publications known as general monthlies?

124. Does the editorial point of view indicate a mental state of the readers? How is this important to the advertiser?

125. What important contribution has *Collier's Weekly* made to the advertising practice of the day?

CHAPTER VI

ADVERTISING MEDIUMS (*Continued*)

126. What distinction do advertising men make regarding newspapers as to place of publication?

127. What does the United States census say regarding newspaper co-operative printing?

128. In what section of the United States is the largest percentage of co-operative printing done?

129. Name the chief ready print lists of the United States. Why is the county newspaper important to advertisers?

130. Should the advertiser form a definite plan as to this apportionment of his appropriation before approaching a publication?

131. What three questions arise in deciding upon space?

132. Name in order the positions in a newspaper which the publisher considers important. How are the positions ranked in a magazine? Why is a higher rate asked for a position on the right hand pages than on the left?

133. If an advertiser has a good position, is it necessary for him to use as much space as he would use in a poor position? Would you place an ad. for bonds next to a patent medicine ad.? Why? How does the *Saturday Evening Post* relate its advertising to the reading matter?

134. What is the argument from an economic point of view for the one price policy in advertising rates?

135. What argument does the rate cutter use? Give an illustration of the relation of advertising to the cost of publication.

136. Show how rates are varied by adopting a business policy which allows rebates, etc.

137. How is newspaper space frequently sold? Why is an advertising expert almost a necessity when th question of newspaper rates comes up?

CHAPTER VII

SUPPLEMENTARY ADVERTISING AIDS

138. What is meant by supplementary advertising?

139. How does street car advertising compare with other forms as to systematization? How many cards would be required for a street car campaign covering the United States and Canada? What would be the cost of such a campaign?

140. What comparisons should be made before adopting street cars in preference to the local papers? What general impressions may help one to decide? What characteristic stands first in a street car ad.? What does the cigarette add to the picture of the glove ad.?

141. How is direct appeal obtained?

142. What limitations are connected with street car advertising?

143. What three methods are employed in outdoor advertising?

144. What objections have been interposed by way of protest against bill boards?

145. What are Mr. Samuel Dobbs' arguments supporting the commercial point of view?

146. Compare the nature of a bill board ad. with the street car ad. What is the size of a standard sheet? Its cost? What fact should be kept in mind when using bill boards in different cities?

147. How is the bill board advertising business controlled? How would you place your business?

148. How are painted signs classified?

149. What risks are taken when an advertiser uses either a bill board or a painted sign?

CHAPTER VIII

SUPPLEMENTARY ADVERTISING AIDS (*Continued*)

150. When did electric sign advertisements begin?

151. Are electric signs popular to-day?

152. How do the prices run for electric advertising?

153. What trade influences often decide the location of an electric sign?

154. Has the advertising agency interested itself yet with this branch of the business?

155. How may electricity be used for advertising purposes indoors?

156. What practices gave house to house distribution a bad name?

157. What risks do the advertisers take who employ this method?

158. What means are being employed to give advertisers good service under the distributing method?

159. Why should the maker of advertising specialties keep in touch with the user of them?

160. What two tendencies should be guarded against by the advertiser when he decides to use novelties?

161. Why has the calendar become so popular as an advertising specialty? What evidences are there of the growth and strength of this means of advertising by using the calendar?

162. What firms find the calendar especially useful?

163. What cumulative effect is referred to as being the prime argument in favor of the calendar?

164. What danger is there in using blotters as advertisements?

165. How did the use of the house organ originate? How many house organs of the better class are published to-day in the United States?

166. Into what divisions may house organs be divided? What field was left unexploited until the house organ appeared?

167. Why should sales ideas, profit making schemes, etc., be emphasized in the house organ which goes to dealers? Is this publication's best objects attained if it is nothing more than a collection of clippings? What qualifications should the editor have?

168. Has the house organ proved itself a valuable advertising medium in the opinion of sales managers? How may a small concern reduce the cost of publishing? If a concern is engaged in two different lines of trade, what should its policy be in publishing a house organ?

169. In publishing a booklet what mistake is often made in regard to size?

170. Why should odd or fanciful shapes be avoided? How should an advertiser appeal to his customers through a booklet?

171. What lesson may be learned from the method employed by the National Cash Register Company?

CHAPTER IX

PROBLEM OF THE RETAILER

172. Why is the retailer a middleman as well as the jobber

173. Why did the manufacturer grow suspicious of the wholesaler and jobber? Why did he go to the retailer? Has the function of the middleman disappeared where the jobber and wholesaler have been displaced?

174. Why is the consumer looking to the manufacturer more and more as a source of his goods and not the retailer?

175. Why do the retail houses object to the mail order houses? Do they object to other firms which sell directly to the consumer?

176. When the manufacturers tried to standardize the price of goods how did the retail dealers take advantage of it?

177. How has the manufacturer attempted to deal with price cutting?

178. What are the requirements in dealing with the customer through the personal appeal? What two conditions determine the effectiveness with which the contract method can be enforced?

179. How does a legal monopoly help a firm to hold up prices? How does a company keep a jobber from dealing with sub-jobbers who re-sell at cut prices?

180. How is price cutting met by some firms which do not have a monopoly but have advertised widely?

181. How does Richard Hudnut deal with a case of price cutting?

182. Does the middleman make the price?

183. Of what importance is it that the price of goods tends to equal the cost of production?

184. What evil effects follow a continued policy of substitution by a retailer?

185. What is gained by selling goods below cost when advertised as "leaders"?

186. What element is common to all price maint nance methods used by manufacturers?

187. Should a concern be firm in its demand that o price be maintained? Should it withdraw its goods cutting is persisted in?

188. What are some of the schemes for gettin around the price maintenance agreement? How ma the demonstrator be useful in educating the dealer t the advantage of price standards?

189. How may the co-operation of the dealer be ob tained while the manufacturer is creating a consume demand?

0. How may free samples to consumers be dis tributed so as to help the local dealer?

191. When the sample method proves too costly, how may the coupon scheme be substituted for it?

192. How is the dealer's co-operation gained by us of his name in the manufacturer's advertisement?

193. How does the dealer profit by this method?

194. What is the advertising gain in the use of a guarantee?

195. What is the attitude of many retailers toward advertising matter left in their hands for distribution?

CHAPTER X

PREVENTION OF ADVERTISING WASTE

196. Why do the retailers look with suspicion upon the attempts of the advertiser to distribute his literature, etc., through them?

197. What are the fundamental points in gaining the good will of the dealer?

198. How do certain firms give dealers a temporary competing advantage?

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199. What are the arguments for the "free deal"?

200. How is the protected price policy carried out by certain breakfast food concerns? How does the retail trade look at it?

201. Is price cutting in harmony with the trade mark policy of the manufacturer-advertiser?

202. What reasons can you give for advertising out of season?

203. What problems arise in connection with the advertising of expensive specialties? How did Richard Hudnut meet this question?

204. Why should the financial interest of the dealer never be lost sight of?

205. Why should the conditions surrounding the dealer be investigated before his co-operation is asked? How may a firm be shown that high-grade advertising is expensive?

206. Is it advisable to charge the dealer for advertising matter? How does the Patent Paint Company keep track of the advertising leaflets, enameled signs, etc., which are sent to dealers?

207. Give some ways by which a dealer may be induced to use space on his own account.

208. How did the Palmolive Soap Company interest the local dealers?

209. Give an illustration of how the local paper may be brought to work in harmony with the advertising in a national medium.

210. Why should the advertiser not lose sight of the local clerk in a store?

211. How does the commission plan work in connection with substitution? What must be the logical end of all these schemes to tempt the clerks to sell your goods?

212. How may the dealer be made enthusiastic ove the establishment of a brand?

213. In what direction does the manufacturer thin that the dealer ought to be educated?

CHAPTER XI

METHODS AND FUNCTIONS OF THE ADVERTISING MANAGER AND OF THE AGENCY

214. What are the duties of the advertising manager? What is his relation to the sales manager?

215. How does the advertising expenditure compare with other commercial expenditures?

216. When was the first American advertising agency established? When was the Morse International Agency established?

217. What percentage of the money spent on general publicity goes through the advertising agencies?

218. Describe the workings of an advertising agency.

219. How has the solicitor aided in the development of advertising business?

220. From whom does the agent receive his remuneration? On what basis is he paid? Does the agent represent the newspaper or the advertiser?

221. What qualifications should an agent possess?

222. In what respect does an agency become a commercial adviser?

223. How does the special representative differ from the general agent? By whom is he paid? How does the special representative work?

CHAPTER XII

A TYPICAL ADVERTISING CAMPAIGN

224. In what form is an advertising campaign sent to the advertiser? In gaining the manufacturer's interest what points are emphasized first? What advertising features are suggested? What unique feature is suggested? What plans are suggested for handling the local dealer? What class of articles is to be treated of in the booklets? What part is the advertising to play in the campaign? What is to be function of the "Argent"? What part is the street car service to play in the campaign? Why is New York considered the sales center of the country? Why is it important to have a sales room here? How does the advertising plan attempt to gain the co-operation of the salesman in the campaign? What instructions are the salesmen to receive? How can the salesman be made a great advocate of advertising everywhere?

PART II

CORRESPONDENCE

CHAPTER I

THE ART AND ITS PROBLEMS

1. What was the ancient status of business correspondence?
2. What was the chief fault of the old methods of instruction in writing business letters?
3. From what cause did the improvement in methods arise?

4. What is the main purpose in business correspondence? How does this differ from the purpose of other kinds of English composition?

5. What is a test of a good business letter? For what reason do many letters fail to meet this test?

6. What are the two processes usually necessary in writing a successful business letter? Distinguish between them. Which is the more important and why?

7. What are the disadvantages of the correspondent compared with the salesman? What are his advantages?

8. Why should a man not "talk" in a business letter? In what respects should a good business letter resemble talk? How do letters frequently lose the power of personality?

9. What is the difference between writing for expression and writing for impression?

10. In literary composition who makes the adjustment between writer and reader that is necessary if the message is to be conveyed?

11. In business correspondence who makes the adjustment?

12. State briefly the methods necessary in learning to write good business letters.

CHAPTER II

THE FIVE C'S OF BUSINESS CORRESPONDENCE

13. What are the five C's of business correspondence?
14. What is meant by clearness?
15. What is obscurity? How may it be avoided?
16. What is vagueness? How may this be remedied?
17. What is ambiguity? What is its remedy?

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18. What positive things are necessary to secure clearness?

19. Why is correctness necessary in a business letter?

20. What is correctness? Discuss the nature of usage.

21. Why should a business letter be concise?

22. How does conciseness differ from brevity?

23. What are the merits of the example given?

24. Why is politeness necessary in a letter? When and how is it most frequently neglected? Why is it not well to say "Thanking you in advance for the favor"?

25. How does courtesy differ from politeness?

26. What is meant by the "you" attitude? What is its value?

27. What is meant by character in a business letter?

28. How do some writers mistakenly attempt to secure it?

29. Why should stereotyped expressions be avoided? How can a writer secure character?

30. What is the value of securing character?

31. Analyze the letters of Lincoln and Johnson to discover the things that give them character.

CHAPTER III

THE PRINCIPLES OF CONSTRUCTION

32. What are the basic principles of construction in business correspondence? What is their relation to the five C's?

33. What does the principle of unity demand of the whole letter?

34. How may a letter be tested for unity?

35. How does the principle of unity relate to the general question of efficiency in letter writing?

36. Reconstruct the collection letter to secure unity

37. What does the principle of coherence demand i the whole letter?

38. What is the best order to secure coherence?

39. How may the various parts of the letter be connected to secure coherence?

40. Pick out the connectives in the illustrated letter that make it coherent.

41. What does the principle of emphasis demand of a letter?

42. Why should a letter not begin with a mere acknowledgment of the receipt of a former letter? How may this be avoided?

43. Why should a long complimentary close introduced by a participle be avoided? How should the letter end?

44. How should the proportions of a letter be determined to secure good emphasis?

45. How does the illustrative letter suggest a method that is valuable in all sales letters?

CHAPTER IV

THE PARAGRAPH

46. How did the paragraph have its origin? How does that affect the determination of its length?

47. Why is the short paragraph so generally useful in business correspondence?

48. Under what circumstances should the short or single-sentence paragraph be avoided?

49. Why should the short paragraph be avoided in answering complaints?

50. Under what conditions may clauses in a sentence be separately paragraphed?

51. How does the principle of unity apply to the paragraph?

52. How may a letter be planned in advance to secure unified paragraphs?

53. How may the unity of paragraphs be tested?

54. What are form paragraphs and how may they be constructed to be most useful?

55. When is the narrative order useful in a paragraph?

56. What is meant by the descriptive order and when may it be used?

57. What is the deductive order? What are its chief advantages and disadvantages?

58. What is the inductive order? What are its advantages and disadvantages?

59. How may ideas be arranged in the climactic order?

60. What is meant by the maintenance of a single point of view in a paragraph? Why is it useful?

61. How may emphasis be secured in the paragraph?

CHAPTER V

THE SENTENCE

62. How may good sentences be produced in business correspondence?

63. What is the relation of the impression produced by individual sentences to the impression produced by the whole letter?

64. What is the maximum length of sentences allowable in business correspondence?

65. Why should fragmentary sentences be avoided?

66. What is meant by the "house that Jack built" sentence? Why should it be avoided?

67. How does the incorrect grouping of ideas violate the principle of unity in a sentence?

68. What is the comma fault? What is its remedy?

69. What are the common causes of incoherence in sentences?

70. What is the rule of order in the sentence?

71. How does the unnecessary change of subject violate coherence?

72. What is the parallel construction and how is it useful in securing coherent sentences?

73. What is the balanced sentence? Where is it valuable?

74. What is a misrelated pronoun?

75. What is the rule for the use of participles? Why should the absolute participle be avoided?

76. How may faulty co-ordination and subordination be avoided?

77. Why is brevity valuable in securing sentence emphasis? How is it obtained?

78. How are repetition and suspense used to secure emphasis?

79. Why should parenthetical expressions and connectives be avoided at the beginning and end of a sentence? Why should negative ideas be avoided there? What words should be placed there?

80. What is a periodic sentence? What is its value in securing emphasis?

81. What is climax? What is the most effective number of units in a climax?

CHAPTER VI

WORDS

82. What is the basis of good diction? How is it to be secured?

83. What general methods are helpful in securing a right choice of words? What is the purpose of revision in making the choice?

84. What is meant by good use? What kinds of words are not in good use?

85. Why should slang and vulgarisms be avoided?

86. Distinguish between the use of shall and will. Why is the expression "we would like" objectionable?

87. What are idioms?

88. What is the value of simplicity in diction? How may it be secured?

89. What is the value of exactness? How may it be secured?

90. When should concrete and figurative language be used?

91. When is lingo permissible?

92. Distinguish between slang and colloquialisms. When are they permissible?

CHAPTER VII

MECHANICAL MAKE-UP OF THE LETTER

93. What is the most important quality to be sought in the mechanical forms of a letter?

94. What should be the size, color, and texture of the stationery used?

95. What are the chief requirements of a good lett
head? Why is advertising in a letter-head objecti
able?

96. What color of ink should be used?

97. Where should the written heading of a letter
placed? What should it include? What is the corr
order?

98. Where should the inside address be plac
What should it include? What titles should be us

99. What are the correct forms of the salutation

100. What is the correct arrangement of the body
the letter?

101. What are the correct forms of the complim
tary close?

102. What are the requirements of the signature?

103. For what purpose should a postscript be us
How should a letter be folded and placed in the env
ope?

104. What are the requirements of the envelope

CHAPTER VIII

ROUTINE LETTERS

105. What qualities are most important in routi
letters? How should an inquiry be written? Write
inquiry.

106. What are the six requirements in an order
goods?

107. Write a correct order of goods.

108. In what form should money be enclosed in
letter?

109. What is a hurry-up letter? What should it include and in what order? What is the best tone to use?

110. Write a hurry-up letter.

CHAPTER IX

COLLECTION LETTERS

111. What are the two objects of collection letters? What factors determine their relative importance?

112. What are the general methods of the manufacturing wholesaler in collecting money?

113. Why is the object of retaining friendship more important in determining the methods of the retailer? What are the main types of collection letters used in all classes of collection?

114. Explain the importance of regularity and system in collections.

115. What are the main requirements of the formal notification? Why should not the personal element or element of character enter it?

116. What is the nature of personal appeal? To what instincts should it be directed?

117. What is the disadvantage of the appeal to sympathy? How may it be properly used?

118. What is the nature of appeal to the sense of justice? What implication must be avoided in it?

119. What is the nature of the appeal to self-interest?

120. How may inducements be offered to secure payment?

121. When may an appeal to the sense of humor be used?

122. What kinds of threats are used and how?

123. Compare the three types of threats given as illustrations.

CHAPTER X

APPLICATIONS AND RECOMMENDATIONS

124. What attitude should the writer take in applying for a position?

125. How may the needs of the employer be analyzed and met by the applicant?

126. How should a blind advertisement be answered?

127. How should a complete advertisement be answered?

128. Analyze the specimens given to discover the reasons for their success.

129. How does the application for a position to which the writer has been recommended differ from the kinds already discussed? What parts of a man's qualifications should be emphasized in such a letter?

130. What material should the letter of recommendation include?

131. How should recommendations be used by the applicant?

132. How should a general letter of application be written? What is a better way of securing a position by the unsolicited application?

CHAPTER XI

ANSWERS TO COMPLAINTS

133. What is the main purpose in answering a complaint?

134. In writing a complaint what quality is especially to be sought? How should the complaint be written? Write one.

135. How may ordinary complaints be answered?

136. Point out the faults in the example given. Write a substitute.

137. How should complaints of poor quality be answered? Write such a letter.

138. How should unjust complaints be answered? Write such a letter.

139. How should a letter in answer to an inadequate order be written? Write one.

CHAPTER XII

SALES LETTERS

140. How does the writing of a sales letter differ from the writing of an advertisement?

141. What are the four chief functions of a sales appeal?

142. How does the typical sales letter perform these functions?

143. What are the requirements of a good beginning in the sales letter?

144. How may the talking-points be found and used? How should the price talking-point be used?

145. What are the requirements of a good presentation of the talking-points?

146. What is the value of facts and figures in securing conviction? How may they be presented?

147. What kinds of testimony are useful and how may they be used?

148. How may tests be used to secure conviction?

149. What is the psychological command? What is its value in the close of a letter?

150. How may the chances of securing an order be increased by economizing the reader's exertion?

151. What inducements are valuable in securing the order?

CHAPTER XIII

THE APPEAL TO DIFFERENT CLASSES

152. What must the writer know about his readers in order to adjust the message to their particular needs?

153. How does a letter to a farmer differ in material from one to a business man?

154. How does the language differ from the language used in addressing a business man? What sort of allusions prove effective in appealing to farmers?

155. How do letters to professional men differ in general from those to business men or to farmers?

156. What are the merits and the faults of the publishing company's letter to college professors?

157. In what respects is the steamship company's letter superior? How can the letter be adjusted to a particular professional class, as doctors, lawyers, etc.?

158. What arguments and talking points appeal to women?

159. How does the letter to women differ in mechanical form and in general construction from the letter to business men?

CHAPTER XIV

FOLLOW-UP LETTERS

160. What is the purpose of the majority of follow-up letters and how do they perform it?

161. How are the functions of a sales appeal divided in the letters of a follow-up series?

162. How may the letters in a follow-up series be "tied up" with one another?

163. How should the beginning of the follow-up letter be written?

164. How do the tone and construction of the follow-up letter differ from that of the original sales letter?

165. How should the ending of the follow-up be written?

166. What should be the work of the final follow-up?

CHAPTER XV

ENCLOSURES AND MAILING CARDS

167. For what purposes are enclosures used? How do they differ from letters?

168. What are the main requirements of the reference catalog?

169. What is the purpose of the descriptive booklet and how should it be constructed?

170. How should evidence enclosures be constructed and used?

171. What are the requirements of the order blank?

172. What advantages have mailing cards and folders over letters? How should they be constructed so as to make the best use of these advantages?

173. How may letters and folders be given good display? What are the requirements of a good title?

CHAPTER XVI

FOLLOW-UP SYSTEMS

174. How should a follow-up system be planned?

175. What factors affect the nature of the follow-up system?

176. How does the purpose affect the nature of the series? How does the margin of profit affect it?

177. What questions about the article itself must be answered before planning the system?

178. How does the nature of the prospects and their source affect the system?

179. What are the main types of follow-up systems and their uses?

180. When are mailing cards and folders permissible? When are letters on good paper under first-class postage necessary?

181. How long a time should elapse between follow-up letters? What seasons and days of the month and week should be avoided?

182. Plan a campaign in accordance with these principles and compare it with one of the typical campaigns mentioned.

183. How can the results of individual letters be checked?

184. How can the letters in a given campaign be tested and compared?

185. How can the results of tests be used to improve a series?

CHAPTER XVII

ARGUMENTATIVE LETTERS

186. How does an argumentative letter differ from the ordinary sales-letter?

187. How can an objection be minimized?

188. How can it be met? How should the argument be backed up?

189. Write an answer to an objection, or an argumentative letter.

CHAPTER XVIII

OFFICIAL LETTERS

190. What are official letters? On what kind of stationery are they usually written?

191. What are formal official letters? How does this mechanical form differ from that of ordinary business letters?

192. How should the titles Reverend, Sir, and Honorable be used? What titles are used in addressing the important federal officers?

193. Write a formal official letter.

194. In what respects do informal official letters differ from the formal?

195. Write an informal official letter.

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